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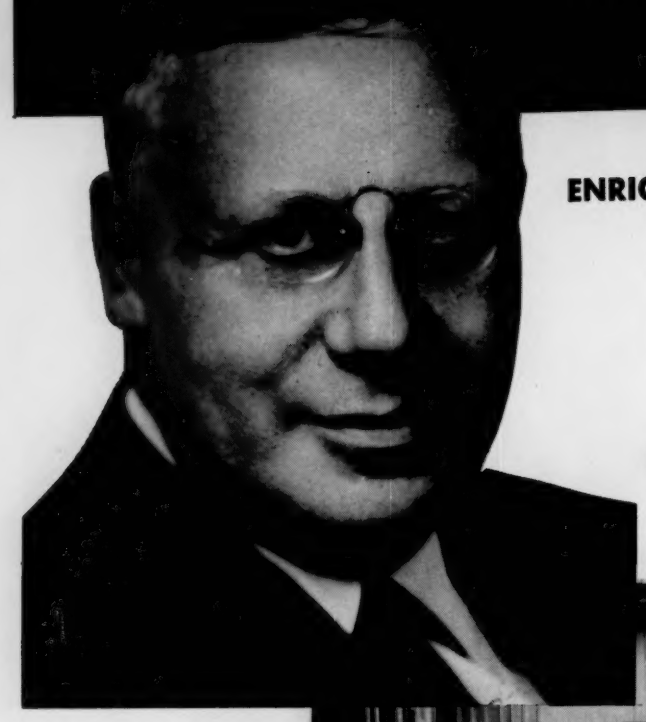

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Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. Circle 7-4500

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Vol. CLI, No. 8
Whole No. 3307

MUSICAL COURIER. Published semi-monthly November through February, and monthly March through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscriptions—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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Seventy-fifth Year
June, 1955

FROM THE EDITOR'S DESK...

Season of Rumors

■ Early summer, when concert and opera halls are empty and silent, is the annual open rumor season. The most lively ones that have reached our ears so far this year have to do with the future of New York City's two most prominent musical organizations—the Metropolitan Opera and the New York Philharmonic-Symphony Orchestra.

We got them first from Howard Taubman, music editor of *The New York Times*, who reported in the May 8th issue that the guiding forces of the venerable "Met" were shopping around for a new location, and that the Philharmonic would also be in the market for a new home if the owners of Carnegie Hall should accept an offer recently made. Since both locations are choice building sites, both organizations appear to be in imminent danger of losing their present homes. As a patron of both houses, we concur with Mr. Taubman's observations—that the "Met" could very well use a better-designed building, and that Carnegie Hall, at least acoustically, would be hard to replace.

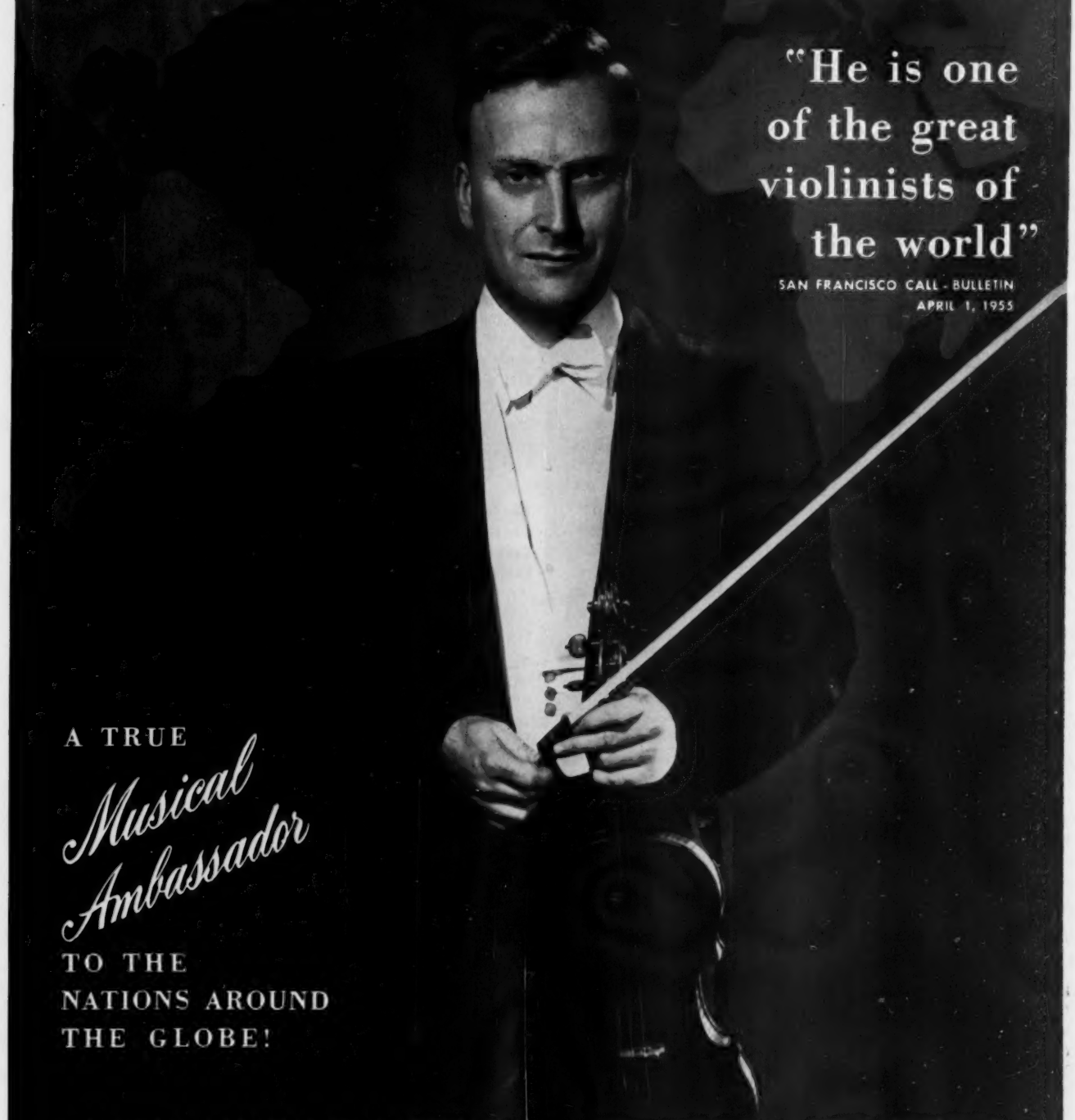
A more recent rumor along 57th Street is that the Metropolitan Opera building has already been sold, will soon be torn down, and that where golden notes once soared to heaven (and tempers too) a trim new stone and steel skyscraper will solemnly rise. This same source indicated that a temporary home will be made on the East side, in the United Nations district, until a permanent new home can be built on the West side. Still another rumor has it that both New York and Fordham Universities are planning vast music and art centers, and that one of these projects will offer shelter to one or both homeless organizations. These plans, however, are apparently very nebulous at this point, for diligent inquiry on our part failed to produce verification.

The paradox strikes us that whereas in the past business and industry (usually indirectly through private "angels") have provided funds to build most of the existing American concert and opera halls, the needs of business and industry now threaten to deprive these two major organizations of any home whatever. Apropos, may we point out that most of the European concert halls destroyed in the war have been rebuilt largely through government funds, many of them, ironically, with U. S. government funds made available through Marshall Aid. (A notable exception is the Vienna Opera House, which was reconstructed with contributions subscribed by the Viennese themselves.) It seems to us more than a paradox—indeed, almost a national tragedy—that our own government has so far failed to show evidence of a comparable interest in our own cultural life. A number of bills of varying merit presented from time to time in the Congress have been tabled for one reason or another, and a vital decision postponed.

Federal subsidies may not be the best over-all solution to the financial predicament of musical organizations in this country for a number of reasons that do not hold with respect to state, county, or city support. In any case, the point is that a solution must be found. When the future of great artistic organizations like these is threatened by industrial and business interests, it is high time we reevaluate our sense of what is important.

Gid D. Waldrop

MENUHIN



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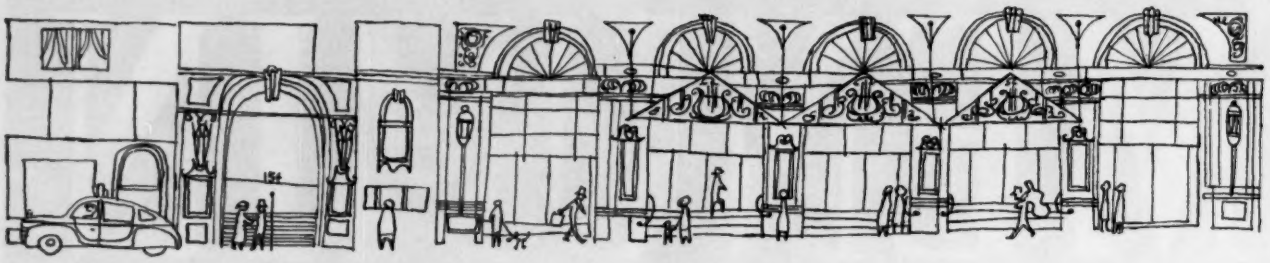

■ And here is Ubiquitous along 57th Street but not in Manhattan. We are in London, working away on the most temperamental typewriter in the world. Although, dear readers, you will not receive the benefit of my resounding American expletives, as I find myself unable to cope with this relic, nevertheless here we are in London—though now and then I doubt it. A few nights ago, during an "interval" (intermission back home) at Covent Garden I ran head on into Impresario **S. Hurok,** over here on all sorts of missions. Hurok, as you know, will be bringing Covent Garden's **Sadler's Wells Ballet** to tour, starting at the Met in New York, come September. Hurok also has an amazing new Spanish soprano, but she is to be withheld for another season or so. Also in the offing: the **Comédie Française** (more about that ancient institution when Ubiquitous gets to Paris), and much, much later the famous **Old Vic.** About the Sadler's Wells Ballet: we have seen it on its own stage at the Royal Opera House, Covent Garden, and we have seen it in performances of "Firebird," "Madame Chrysanthème," "Symphonic Variations," "Three-Cornered Hat," "Les Sylphides," "Homage to the Queen." At least three of these are coming to America. Of the three, the most important is "The Firebird." The night Ubiquitous had the pleasure of viewing it, Covent Garden was jammed. The reason: **Margot Fonteyn,** officially. Unofficially: the Queen, the Duke, Princess Margaret, and attendants. We sat close to the Royal party and were delighted to see the evident joy with which Her Majesty viewed the ballet, applauding with diligence. The Princess and the Duke were also deeply interested. Actually the atmosphere, save in those moments when the Royal party entered and left their seats—the latter to considerable applause—was of a group of young people who had come to see something they really wanted to see. And what they saw, especially when the stage was occupied by the world's greatest, Margot Fonteyn, was superb. The Sadler's Wells "Firebird" is a recreation of the Diaghilev original. It is **Michael Fokine's** epoch-making opus as currently revived by **Serge Grigoriev** and **Liubov Tchernicheva**—which means that it is unlike any "Firebird" at large in the repertoires of any of our ballet troupes. This is a full-length bird, only related by the basic tale to **Balanchine's** compact, brilliant version. This bird, the Sadler's Well's bird, reminds one sometimes of another day, but that is how it should be, for its object is to show what made music and dance history, at the same time adding to the repertoire a work worthy of its great ballerina. Margot Fonteyn's Firebird is one of her major creations. The role itself seems briefer, less full of variety than it does when **Maria Tallchief** does the Balanchine, but this is how it was when **Karsavina** created it. Fonteyn is partnered by that ever-more-brilliant dancer, **Michael Somes,** and **Svetlana Beriosova** dances and mimes "The Beautiful Tsarevna." Another coming sensation will be **Anya Linden's** "Coppelia." This very young dancer is just rising from the Corps de Ballet. She has created tremendous interest here among balletomanes, and suddenly has been given solos to dance. The initial impact of this new dance personality was felt directly after she replaced a Coppelia who unexpectedly could not go on.

■ But more now about opera at Britain's leading house. We saw **Walton's** "Troilus and Cressida" and the revival of "The Bartered Bride." The Walton work is a major opus of an intensely serious nature. It is uniquely Walton's own, every phrase of it. It is a neat, well-fashioned work, both musically and theatrically, and it was beautifully mounted at Covent Garden. **Hugh Casson** did the scenery in "Trojan modern" (as a visiting American was heard to observe), and **Malcolm Pride** did the costumes. Some of the latter are exquisitely worn by soprano **Magda Laslo.** We heard this beauty in Rome some seasons ago and were disappointed. In "Troilus and Cressida" she sang very well indeed, but we could not, alas, understand one single word she sang. More's the pity because **Christopher Hassall** has fashioned a well-worded libretto. **Sir Malcolm Sargent** conducted with precisely the sweep and verve required. We found the torrential storm scene—the orchestra sweeps through a great interlude while behind an arras Troilus and Cressida create their legend—especially effective.

■ Some nights later we went to the first night of "The Bartered Bride." The hero of this sprightly occasion was **Rafael Kubelik.** He conducted this "light" work with all the joy in the world. He sent it galloping and whirling, tugging a willing cast right along with him. **John Lanigan,** the Jenik, stepped into that role a week before the premiere. He has a smooth, well-rounded tenor, precisely the sort of voice the New York City Center could use, a voice made to sing both light opera and works of the "grander" variety. He is a good-looking young man. The ladies in the audience seemed taken by him. He has an attractive and exceedingly amusing wife too. Later when we sat beside her at a party given by **David Webster** (middle initial L.—he is the General Administrator of The Royal Opera House), we discovered that Mrs. Lanigan was born on Lexington Avenue and, I think she told us, 65th Street. But our admiration for her husband has nothing to do with chauvinism, even once removed. He's good. He sings well, looks well, and can be understood—every single word. The production, as a whole, was easy to understand, good to look at, and very pleasant to listen to. I doubt that either the Met or the City Center could give us a "Bartered Bride" of such distinction. Both Covent Garden productions had something which we almost never do get in Manhattan, and that is an integrated show.

■ There's a revival of interest in old English music. Trainloads of music lovers are going down to Bath to hear and see what **Sir Thomas Beecham** is making of Grétry. And it seems that he is making magic. Upon that telltale descriptive word, magic, Ubiquitous says goodbye until next month. By that time we shall have looked in on Copenhagen, Munich, Salzburg, and Vienna. Happy June. It's snowing today in London.

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—Musical Courier, April 1954

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ON THE COVER

RISE STEVENS:
WOMAN OF CONVICTION

From the time when she turned down a "Met" contract because she "didn't have enough experience" until today when she is one of the busiest and most versatile mezzo-sopranos of all time, Rise Stevens has followed her own convictions, though well-wishers have sometimes clicked their tongues in bewilderment.

"YOU are a very foolish girl," said movie mogul Louis B. Mayer to Rise Stevens when she told him that opera was more important to her than movies and that, film plans to the contrary, she intended to be in New York on November 1st to sing another season at the Metropolitan Opera.

Many people who have kept in touch with the Stevens career have felt the same way as Mr. Mayer and have tried to convince Rise that her decision was the wrong one. "Like Mr. Mayer, they meant only the best for me and I love them for it. But somehow I have always felt that, at best, a musical career is a tough road to travel, and that I could give myself a break if I at least followed my convictions," Rise mused in her Manhattan apartment the other day.

Rise Stevens' career is filled with the "unorthodox" from the time when as a student at Juilliard she turned down a Metropolitan Opera contract, because she believed that she "didn't have enough experience." "Now or never," was the admonition given to her then by many friends. But Rise set out for Europe. The opera houses in Prague, Vienna, Cairo, and Buenos Aires gave her that experience, and when she finally did make her "Met" debut in New York as Mignon (actually, she appeared first with the company in Philadelphia as Octavian in *Der Rosenkavalier* a week before her New York debut) she was a seasoned artist.

Shortly before her debut at the Met her friends and advisers had another occasion for warning her that "This chance won't come again!" One of the major movie companies had heard of the European success of this glamorous young singer and wanted to sign her up to a long-term stock contract. Rise, however, thought that if she were ever to make movies, it should not be as an unknown but as an established opera singer. A few years later she did.

Only last year there was another case of "Rise just won't listen to reason." She had been invited to star in the world premiere of an Italian opera in Italy. The opera was *La Figlia del Diavolo* by Virgilio Mortari, and the theatre for the premiere, La Scala. "Don't introduce yourself to La Scala audiences in an opera they don't know. Do it with your most famous role—Carmen"—was the well-meant advice of several of her colleagues. The fact that she triumphed in the opera's title role is not what counts most in Rise's mind. "I wanted the excitement of doing something new. Here was a chance to create a role which had everything—beautiful music and a slightly fantastic character. If it had merely meant adding another opera house to my list, I probably would have settled for a familiar role. But why, in all honesty, should I think it so important to sing another 'Carmen,' 'Rosenkavalier,' or 'Samson' at La Scala, when I sing these roles regularly at the Metropolitan. No—the real incentive was to do something new, to study the role on trains and in hotel rooms, between concerts and opera performances, and then to have sleepless nights worrying whether I could do justice to it. Every artist must go through this trial many times in his career if he wants to continue growing."

Of course, Rise's repertoire at the Met and in other opera houses throughout the world has never given her much chance to sit quiet and relax. The fact is that hers is one of the most versatile careers in the history of the mezzo-soprano. No singer, for example, has ever sung at the Metropolitan so many great mezzo roles: *Carmen*, Octavian in *Der Rosenkavalier*, Delilah in *Samson and Delilah*, Hansel in *Hansel and Gretel*, *Mignon*, not to mention some ten other leading roles. These operas could be rescheduled time and again, because Rise has placed her personal stamp on them. This past season she added another great role to her Metropolitan repertoire—Orfeo in Gluck's *Orfeo ed Euridice* (see cover). For the first time in the Met's history the opera played to completely sold-out houses, and Rise's success was so outstanding that the Greek Government has invited her to open its first International Music Festival in Athens (August 27) by singing the role in what must be considered ideal surroundings—the ruins of the Acropolis.

And what about Rise Stevens' other plans for the future: A summer abroad with performances in Glyndebourne (Cherubino in *The Marriage of Figaro*, which she will also record in London) and the aforementioned *Orfeo* in Athens; a vacation in the Italian Dolomites with her husband, Walter Surovy, and their 10-year-old son, Nicky; and then a return to the States for a pre-Met concert tour; the opening of the Met with *Tales of Hoffmann* (Giulietta): the busiest Met season of her career (some 35 performances in New York and on tour in *Carmen, Samson and Delilah, Der Rosenkavalier*, and *Tales of Hoffmann*); and a lot of television, since she just signed an important five-year TV contract with NBC.

William Primrose, C.B.E.

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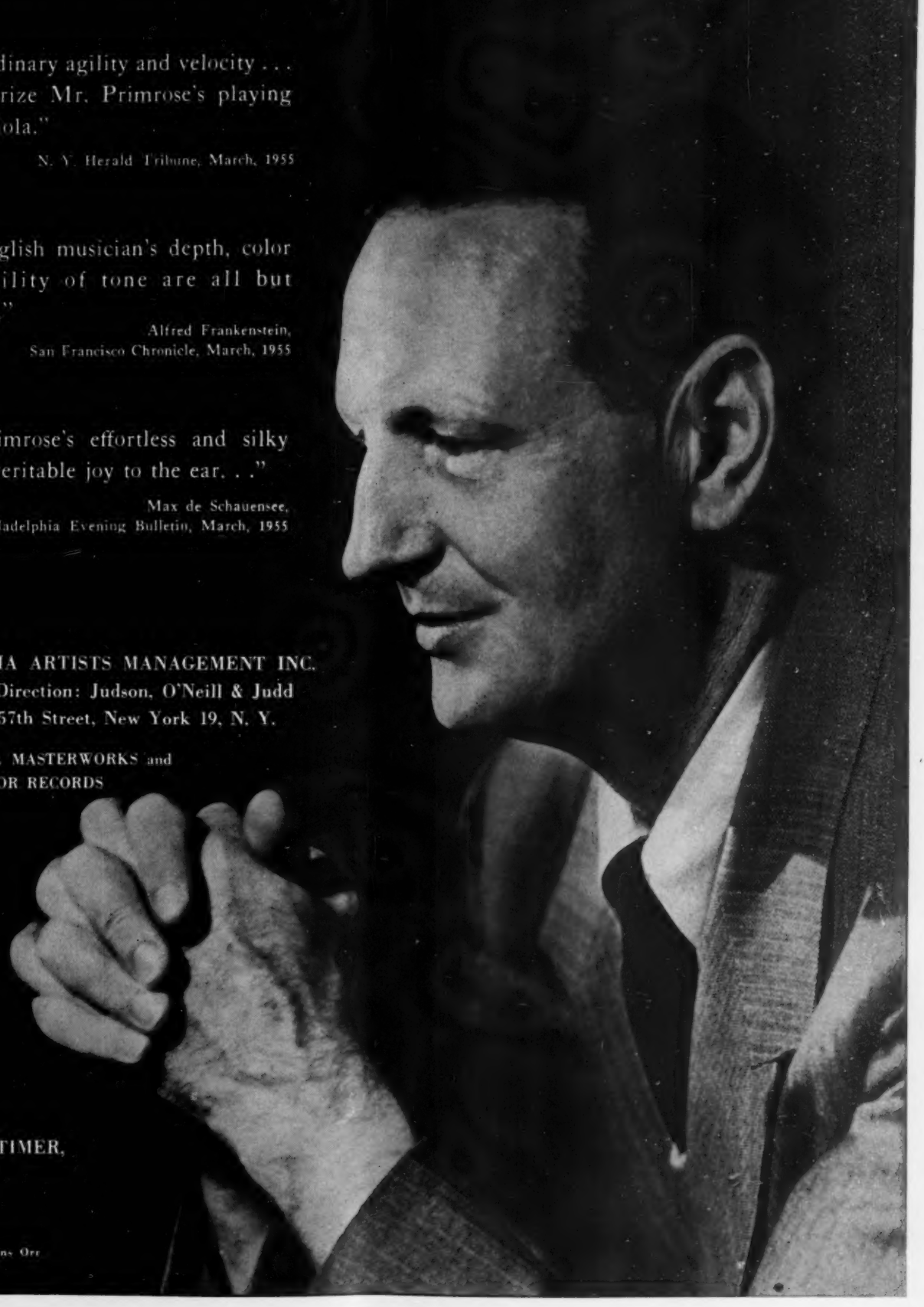


DAVID STIMER,
PIANIST

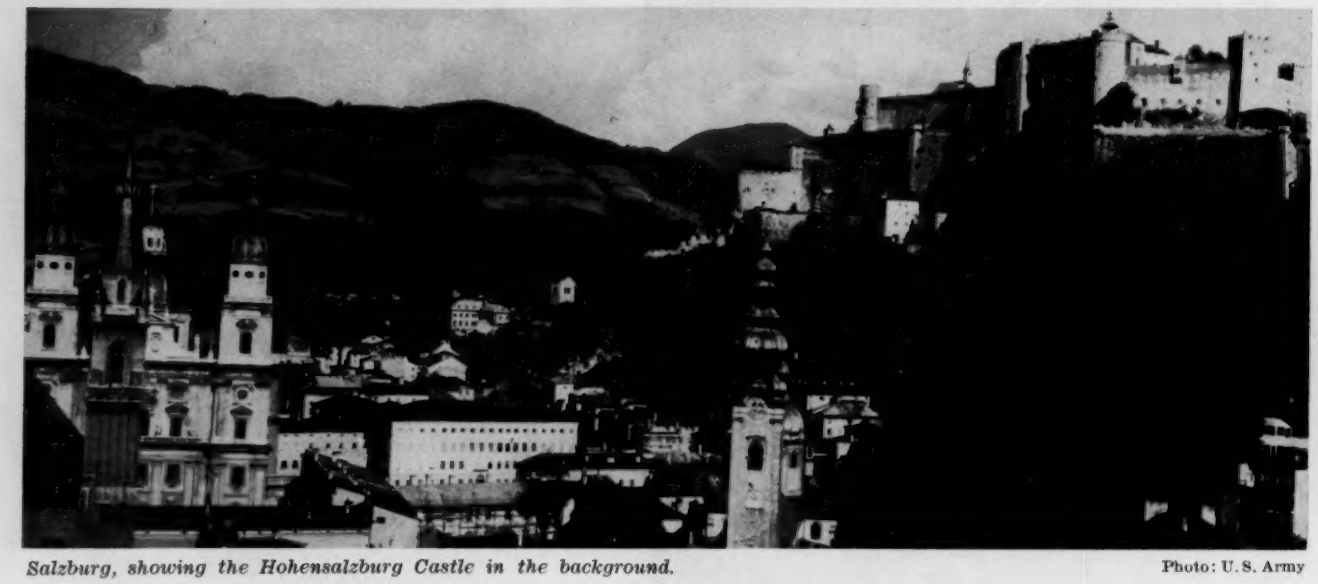
Photo: Stephens Orr

SUMMER IS FESTIVAL TIME

By JOHN ZOREK

ON November 5, 1955, the curtain will rise in the Vienna State Opera for the first time in more than a decade, and a four-week festival will begin in one of the foremost opera houses of the world. This international event is especially significant because the Opera Company returns to its old quarters at a time when Austria has just regained her independence. The festive atmosphere is, therefore, most appropriate.

Festivals are not a phenomena of recent years, though they have gained enormously in popularity during recent decades. Sovereigns of the 16th and 17th centuries were the most important patrons of the arts and arranged special court performances to commemorate historical and other special events, in this way contributing to the support of poets, composers, and writers. Many dramatic and musical works commissioned for these occasions have retained their popularity to this day. Since then, many sovereigns have disappeared, but performances are still given in castles and halls which were built in part for the enjoyment of the arts. While in past centuries attendance at festivals was restricted to members of the courts, later to people living in the immediate vicinity of the festival, today's scientific achievements have given festivals an international character, assembling artists and audiences from far and near. Lovers of the arts all over the world are well informed by radio and the press of the offerings to be presented. Fast transportation enables the concertgoer in South Africa to reach a European music center in a day, and the New York balletomane to take an overnight trip to see the Royal Danish Ballet. The original idea of a festival—the commemoration of a person or event—is still maintained today, however. Most music festivals are arranged around the works of one composer in a city identified with him, or because the locale has some other special significance.



Salzburg, showing the Hohensalzburg Castle in the background. Photo: U. S. Army

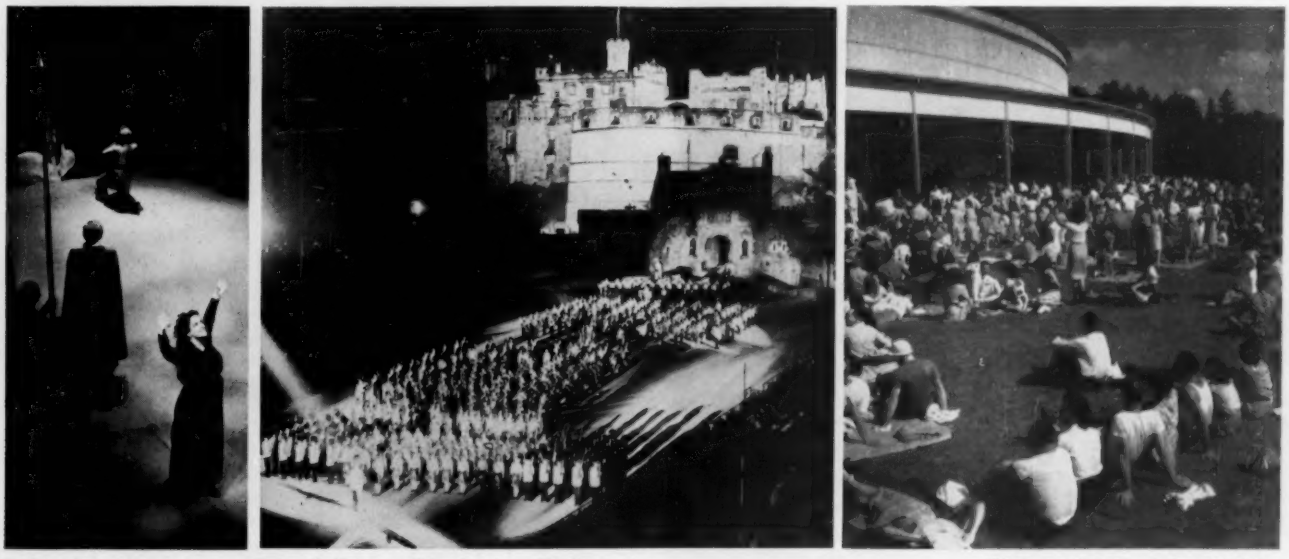
One thing is certain:
more and more music lovers,
both long- and short-hair varieties,
want to hear music
at all times of the year—
though it may involve traveling
halfway round the world
and occasionally, we suspect,
the cultivation of a philosophical
view of accommodations.

The Bayreuth Wagner Festival (July 22 to August 21), now in its 81st year, will present a new production of *The Flying Dutchman* in addition to *Parsifal, Tannhaueser,* and *The Ring of the Nibelungen.* Among the performing artists are Astrid Varnay and Ramon Vinay from New York, both of whom have sung in Bayreuth for many years. An equal if not greater international reputation is enjoyed by the annual Salzburg Festival, a tribute to Wolfgang Amadeus Mozart (July 24 to August 30). At least two operas by Mozart are performed every year, this time *The Magic Flute* and *Il Seraglio,* but also *Ariadne* by Strauss, *Palestrina* by Pfitzner, and, as a new work,

Irish Legend by Egk. There will be the orchestral concerts performed by the Vienna Philharmonic Orchestra and recitals by Gioconda de Vito, Geza Anda, Nathan Milstein, and Enrico Mainardi. Mozarts's C Minor Mass, symphonic matinees exclusively devoted to works by Mozart, Serenades, Chamber Music, Ballet, and Drama (including *Everyman*) round out the full program. The halls where performances are held radiate an atmosphere of the past, whether it be the Residenz, the courtyard of the Castle, or the Cathedral square (an ideal setting for *Everyman*).

The Bayreuth and Salzburg festivals with their long tradition are now joined by a great number of events which are fast gaining popularity all over the world.

Scandinavian countries, which offer such beautiful scenery, have produced great composers as well. Norway's coastal town of Bergen honors Edvard Grieg in a festival (May 26 to June 7) in which Sir Thomas Beecham, Elizabeth Schwarzkopf, Erik Tuxen, and other leading artists will participate. Not far away, tiny Finland pays tribute to Jean Sibelius in a festival in Helsinki (June 9 to June 18), to which the Philadelphia Orchestra under



Left: *Astrid Varnay as Ortrud (Bayreuth).* Center: *Tattoo at Edinburgh Castle.* Right: *Overflow audience at Tanglewood.*

Photos: *left,* German Tourist Information Office; *right,* Ruth Orkin.

Eugene Ormandy and Yehudi Menuhin have been invited. Performances will feature, for the most part, works of Sibelius. If you miss the Philadelphia Orchestra in Helsinki, you can hear them in Stockholm during the festival (June 7 to June 16). The world-famous Royal Swedish Opera House will present *Carmen, Walkuere, Orpheus in the Underworld,* ballet, chamber music, and 18th-century divertissement. Scandinavian Festivals are held early because during the midsummer months the influx of tourists causes difficulties with accommodations.

Climatic conditions determine the May Music Festival in Florence (May 2 to June 30). The months of May and June are the most beautiful in this city of arts. An assembly of international performers has been engaged this year: New York City Ballet, the Corps de Ballet of the Belgrade Opera, the National Theatre of Athens, The Municipal Opera of Berlin and Frankfurt, the Israeli Philharmonic, the Opera Comique of Paris, and the English Opera group from London. The festival opens with *Don Sebastiano* by Donizetti, and will include in the course of two months: *Romeo and Juliet* (ballet), *Otello, Cosi fan Tutte, Der Rosenkavalier, Angelique, The Turn of the Screw, Falstaff, Norma,* and many other works. Some performances will be given in the arena of the Boboli Gardens, an unforgettable setting.

Apropos open-air performances, the operatic season in the Baths of Carracalla in Rome (June 30 to August 28) should be mentioned. *Poliuto* (Donizetti), *Norma, Cavalleria Rusticana, Pagliacci, Mefistofele, Aida,* and *Lucia di Lammermoor* are programmed. The Lyric Season at Verona (July 20 to August 15) includes *Otello, Carmen, Aida,* and the *Romeo and Juliet Ballet.* A visitor to Italy during the summer should attend these events as well as the regular open-air season of the San Carlos Opera in Naples (July and August) and the Venice Festival in September (program not available yet).

Austria, the country of music from which so many beautiful works have come, can pride herself not only with Salzburg, but two more important festivals. At the Vienna Festival (June 4 to June 26) The Vienna Philharmonic will be under the baton of Leopold Stokowski. The Philadelphia Orchestra will be there, too, and there are recitals scheduled by Alexander Brailowsky, Irmgard Seefried, and Dietrich Fischer-Dieskau. The Vienna Symphony will perform, under the direction of guest conductors, including Massimo Freccia, Werner Egk, Karl Etti, Otto Klemperer. At the eastern border of Austria, the charming town of Bregenz attracts many visitors to its festival (July 21 to August 15). "A Night in Venice" by Johann Strauss is performed on the lake in a beautiful setting. There are orchestral concerts by the Vienna Symphony, opera is represented by the Barber of Seville Company, and ballet by the Berlin State Opera Ballet Company.

Switzerland, generally known for her alpine beauty, has now attained an important place as a site for musical events. Zurich, the commercial capital, presents a June festival of music and drama. Orchestral concerts with soloists will be offered, with Bruno Walter among the conductors, and Edwin Fischer, Artur Rubinstein, Alexander Brailowsky, and Enrico Mainardi assisting. Only an hour away, Lucerne has successfully made its bid as a center of music. The Lucerne Festival (August 6 to August 30) also presents concerts in which some of the Zurich artists will appear. The list of conductors here include Eugene Ormandy, Ernest Ansermet, Rafael Kubelik, Herbert von Karajan, Otto Klemperer; soloists are Nathan Milstein, Geza Anda, Robert Casadesus, Elisabeth Schwarzkopf, Irmgard Seefried, Andres Segovia, and others.

Crossing the border into Germany, music lovers could spend many weeks attending the numerous festivals scheduled. The Beethoven Festival in Bonn (May 15 to May 27), the Wiesbaden Festival (April 30 to May 27),

festivals at Ansbach, Augsburg, Schwetzingen, and other cities are now past. However, the Munich Opera Festival (August 12 to September 11) will attract many visitors. All of the operas by Richard Strauss, *The Ring of the Nibelungen, Meistersinger, Lohengrin* and some Mozart will be performed (*Cosi fan Tutte* in front of the Nymphenburg Castle).

The Berlin Festival (September 17 to October 4) will assemble an international group of artists. La Scala of Milan will perform *Lucia di Lammermoor* with Maria Callas and Guiseppe di Stefano. The Municipal Opera of Berlin will present operas by Mozart, Weber, Wagner, Busoni, and Strauss. The Berlin Philharmonic will be under the baton of Eugene Ormandy, Herbert von Karajan, and Hans Knappertsbusch. Guests from faraway lands will be the Kabuki Dancers from Japan and a ballet group from Ceylon.

While many French artists can be heard elsewhere in international festivals, France herself offers a most attractive schedule. Again a group of musicians will assemble around Pablo Casals in Prades (July 2 to July 18). A predominance of American performers is evident this year: Yehudi Menuhin, Eugene Istomin, Mieczyslaw Horszowski, the Bach Aria group, Eleanor Steber, Carol Smith, and Jan Peerce, to name a few. The intimate character of this festival, and lack of facilities, has restricted the attendance, but its fame is world wide.

Aix-en-Provence, which has lately become a center of music, will present at its festival (July 10 to July 31) four operas: *Orfeo, Figaro, Cosi fan Tutte,* and *Mireille,* as well as concerts performed by German and French orchestras. The Lowenguth Quartet will offer chamber music. There is a festival at Besançon (September 1 to September 11) with orchestral concerts and chamber music, at Bordeaux (May 16 to May 29), and at Strasbourg (June 10 to June 17).

An entire country imbibes the festival atmosphere in Holland (June 15 to July 15). Performances are held in Amsterdam, The Hague, Scheveningen, and Rotterdam, so that there is a constant commuting "for art's sake." The Concertgebouw Orchestra will be guided by Eduard von Beinum, Otto Klemperer, Pierre Monteux, and George Szell. There are offerings by the Hague Residentie Orchestra, The Israeli Philharmonic, and other orchestras. La Scala of Milan brings *L' Italiana in Algeri;* the English Opera group, *The Turn of the Screw* by Britten; and the Netherlands Opera will perform *Eugene Onegin, Figaro,* and *Don Giovanni.* Chamber music, choral concerts, ballet (New York City Ballet Company), and drama round out this now prominent event.

Great Britain, a "must" of almost all visitors to Europe, offers innumerable small festivals throughout England, Wales, and Scotland. They usually center around a certain composer, era, or the folk music of the district. The musical event of the summer is the Edinburgh Festival (August 21 to September 10). The program is several pages long because of the many performers and performances. Orchestral concerts by the Berlin, New York, BBC, and Scottish National orchestras, assisted by a constantly changing cast of soloists, chamber concerts and recitals (both song and instrumental), opera by the Glyndebourne Company, ballet by the Royal Danish Company and the Kabuki Dancers, and drama by the Old Vic Company are featured. There are up to nine events taking place every day during the festival, which has become one of the foremost gatherings of international artists.

For the first time, Greece is represented on the roster of festivals. The event in Athens (August 27 to October 2), given at the foot of the Acropolis, will include concerts by the New York Philharmonic, and three operas: *Orfeo, Idomeneo,* and *Oedipus Rex.*

The extensive activities at European music centers, where one is liable to encounter many of the same artists in different works and settings, should not lead to the conclusion that only countries across the sea offer festivals. In the United States the trend toward festivals is growing steadily. The Berkshire Festival at Tanglewood has by now become a cherished institution, and attracts visitors from all parts of the country. With the Boston Symphony as mainstay, many artists appear as soloists during five weeks of first-class music-making in beautiful surroundings. The old mining town of Aspen, Colorado, has awakened again to life and has now become a very important music center, a midwestern colleague of Tanglewood. Orchestra performances, chamber music, and lectures are given during the month of August. In nearby Center City the opera festival will offer performances with singers from our major opera houses. The annual Opera Festival at Chautauqua, New York, will include a variety of operas, classic and modern (July and August). Brevard, N. C., Duxbury, Mass., Newport, R. I., Waltham, Mass. (Brandeis University) are names which increasingly appear in the world of music, and it is hoped that within a few years these and other locales will become the destination of many more festival visitors.

MAJOR FESTIVALS HERE AND ABROAD

NORTH AMERICA

American Dance Festival, New London, Conn. Dance series by faculty and guests of the Connecticut College School of the Dance, week of Aug. 15.

Arundel Opera Theatre, Kennebunkport, Me. June 29 to Sept. 3. Operas, operettas, and dance attractions. Musical Director: Morse Haithwaite.

Aspen Festival, Aspen, Colo. June 28 to Sept. 5. Programs by recitalists and ensembles. Musical director: Hans Schwieger. Executive secretary, Music Associates of Aspen, Inc.: John M. Barnes, 327 W. 76th St., N. Y.

Berkshire Festival, Tanglewood, Lenox, Mass. July and August. Six weekends of concerts by the Boston Symphony, and chamber orchestra. Conductor: Charles Munch.

Brevard Festival, Brevard, N. C. Transylvania Music Camp grounds. Brevard Festival Symphony, with soloists. Conductor: James Christian Pfohl.

Carmel Bach Festival, Carmel, Calif. July. Choral and instrumental music by Bach and other composers. Conductor: Gastone Usigli. Denny-Watrous Management, P.O. Box 282.

Central City Festival, Central City, Colo. Opera House. July and August. Two or three opera productions during four-week season, followed by one play for three weeks. Manager: Donald V. Stophlet, 1420 Court Pl., Denver, Colo.

Chautauqua Institution, Chautauqua, N. Y. July 3 to Aug. 28. Operas, symphony programs, and chamber music. Conductor, symphony orchestra: Walter Hendl. Director, opera company: Alfredo Valenti.

Cincinnati Summer Opera, Cincinnati, Ohio. Zoological Gardens Pavilion. June 25 to July 30. Five weeks of opera. Musical director: Fausto Cleva. Managing director: Robert L. Sidell, Vine and 5th Sts.

Fish Creek Music Festival, Fish Creek, Wisconsin. Symphony Orchestra. August.

Jacob's Pillow Dance Festival, Jacob's Pillow, Lee, Mass. Dance programs by visiting artists during July and August.

Montreal Festivals, Montreal, P. Q. Opera and chamber concerts. President: Paul Gouin, 1407 Mountain St.

Moravian Music Festival and Seminar, Salem College, Winston-Salem, N. C. June 20-26. Thor Johnson, director.

Music Mountain Series, Falls Village, Conn. Concerts by the Berkshire Quartet and guest artists during July and August.

Oglebay Institute, Wheeling, W. Va. Oglebay Park Amphitheatre. Summer concerts and opera in July and August. Executive director: Edwin M. Steckel.

Plymouth Rock Center of Music and Drama, Duxbury, Mass. July and August. Concerts, operas, and plays. Director: David Blair McClosky.

Red Rocks Festival, Denver, Colo. Red Rocks Amphitheatre. July and August. Denver Symphony. Conductor: Saul Caston. Manager: Helen Black, 310 Mercantile Bldg.

St. Louis Municipal Opera, St. Louis, Mo. Municipal Open Air Theatre, Forest Park. Performances of grand and comic opera, and musical comedy, June to September. Musical director: Edwin McArthur. Manager: Paul Beisman, 1876 Arcade Bldg.

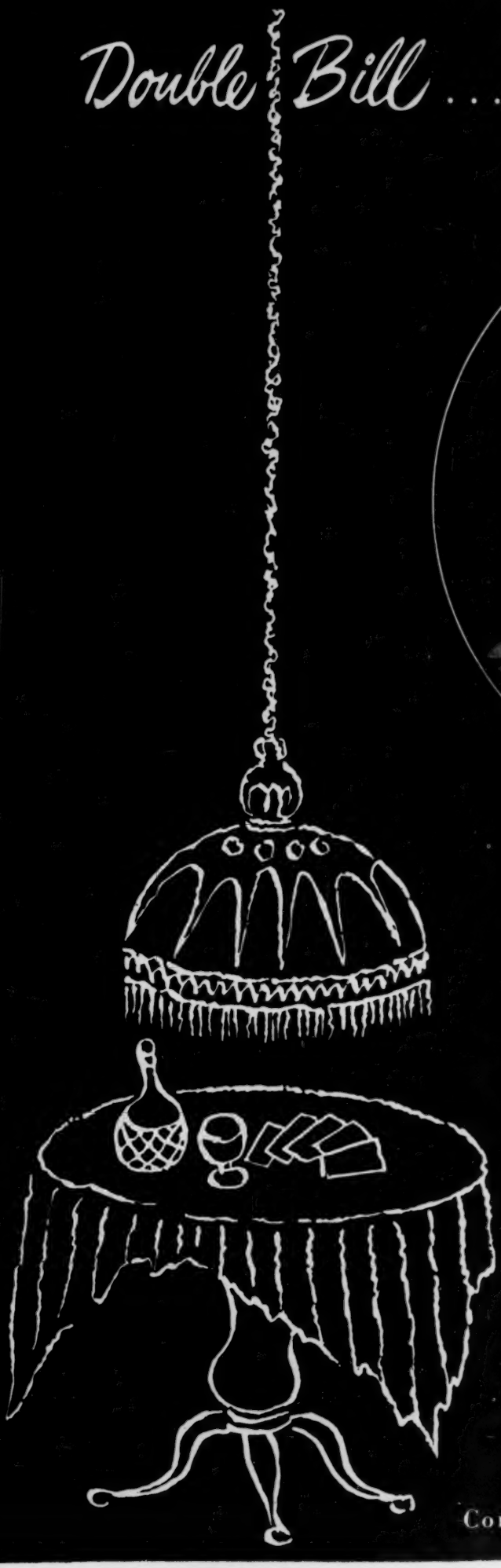
Starlight Theater, Kansas City, Mo. Swope Park Amphitheatre. Ten-week season of light opera. Manager: William M. Symon, 1010 Grand Ave.

Stratford Festival, Stratford, Ont. Concerts by the Hart House Orchestra, July 9 to Aug. 6. Conductor: Boyd Neel. (Drama season, June 27 to Aug. 27.) 109 Erie St.

Tamiment Chamber Music Festival, Tamiment, Penna. Concerts by the Curtis Quartet, in June, and by other groups during the summer. Tamiment Institute, 7 E. 15th St., New York 3.

(Continued on page 30)

Double Bill . . . Opera in English!



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PARIS

RECENT TRENDS IN FRENCH MUSIC

By SUZANNE DEMARQUEZ

MIDWAY in our century we are witnessing two spectacular phenomena in the field of music which are, on the one hand, opening up new vistas, and, on the other, retracing older paths which had been forgotten for the past 150 years. One is the progressive dissolution of tonality, the return to modalities characteristic of music from antiquity to the middle of the 17th century. The other is the creation of tone-row music, which first appeared around 1920, and, even more recently, of *musique concrète*.

In France we are proud to name Debussy as one of the pioneers who broke the tyrannical rule of the tonic-dominant system and led the way to rediscovering the neglected treasures of modality, folklore, and oriental coloring, even the most primitive sonorities and rhythms, which were employed with enormous success in jazz. At the same time, following Debussy, other French composers have found a secure place in the history of music—for example, Ravel, Fauré, Roussel. The inevitable reaction set in, spearheaded by Les Six—Milhaud, Honegger, Auric, Poulenc, Durey, Tailleferre—of whom one can say that they owe nothing at all to the art of Debussy. Though The Six are now at the acme of their powers, and still have a good deal to say, the torch has passed into other hands. The younger generation must work with new materials and new techniques. In an age that worships change it is inconceivable that musicians like Andre Jolivet or Olivier Messiaen should imitate the past.

Jolivet has worked with Varèse, whose significance in every field of experimentation is now firmy established. It is Varèse who urged Jolivet to abandon tonality and led him to the rediscovery of the expressive magic and lyric beauty of vocal ensembles. All of his works are marked by a complete rhythmic freedom, from "Mana" (for piano) and the "Incantations" (for flute alone) to the Concerto for Ondes Martenot and Orchestra.

If an aspiration to universality marks the work of both Jolivet and Messiaen, their means of realizing it place them in completely different categories. The work of Messiaen up to 1949, when he composed the "Cinq Rechants," was a harmonious evolution on the double plane of language and human significance. He then enlarged his rhythmic and harmonic conceptions to include Hindu and Greek rhythms, and by extension the rhythms of stars, atoms, bird songs, and finally the human body. He pushes further than anyone else the utilization of harmonies, which he entrusts to the brasses, an enlarged battery of exotic percussion instruments, the Ondes Martenot, and instruments of *musique concrète*, achieving thereby a completely new field of possible sonorities.

Several students of Messiaen have been attracted to other theories without abandoning the principles of their master. One can discern a double influence, for example, among young composers such as J. L. Martinet, whose "Orphée" made a very deep impression; Maurice Leroux, whose "Le Cercle des Metamorphoses" was premiered in 1953 at the festival of Aix-en-Provence; and Pierre Boulez, founder of the new and already famous concerts at the Théâtre Marigny, which attract the musical, artistic, and mondaine intelligentsia of *tout Paris*. Of artistic integrity and encompassing interests, Boulez—whom Jean-Louis Barrault, the famous actor and director of the Théâtre Marigny, has compared to a "charming and bristling" young cat—pushes to extremes the formulas of the tone row, and employs rhythmic series and intense colors in such a way that they are independent of each other and yet related by the composition itself.

The experiments of the American John Cage with his prepared piano had attracted the attention of young musicians, and around 1949 one could notice its influence in the work of Pierre Schaeffer at the studios of Radiodiffusion Française. These experiments used sound materials and a technique destined to give to the music of the future an orientation which had almost nothing in common with the traditional meaning of the word "music." In an ardent plea entitled *In Search of Musique Concrète* (Editions du Seuil, Paris, 1952), Schaeffer, a former student at the Massachusetts Institute of Technology, engineer as well as music addict, records a day-by-day account of his intuitions, gropings, researches, and discoveries up to the time when he became head of the experimental studio in Paris, which rivals the one in Cologne. Schaeffer has many enthusiastic disciples—among them such established composers as Messiaen, Boulez, and Milhaud—who have utilized these unpublished musical resources. In this connection, one should not forget that it was Varesè who led the way in this new development. His most famous works—"Ionisation," "Octandre," and the recent "Deserts," which recently unleashed a storm of controversy at the Théâtre des Champs Elysées—have now become important contributions to the history of this "new art."

Certain uninformed circles are apt to identify *musique concrète* with the Ondes Martenot. Nothing could be less justified, for unlike the "manufactured" sounds of Schaeffer, the pitch of sonorities produced by the Ondes Martenot can be indicated by notation. "Manufactured" is the most apt description for these sounds, inasmuch as the noises or tones emanating from reverberating objects are transmuted by an instrument known as the Phonogene, which modifies the sonorous structure of the emitted sound rather than the original source.

It is only fair to point out, of course, that though some young musicians, and very gifted ones at that, have devoted themselves to the exploration of these new techniques, an even larger and more important group have remained faithful to the inheritance of the past. The Conservatoire de Paris continues to educate future composers in accordance with the proven rules of traditional harmony and counterpoint. Among recent winners of the Grands Prix de Rome, Henri Dutilleux, J. M. Damase, and J. Casterède enjoy a position of high honor in French music. As an impartial sponsor, the French Radio broadcasts their works along with those of more audacious pioneers. Each form contributes to the heightening and elevation of the cultural level. Perhaps this shock of diverse styles will give birth to still another expression of the French musical genius.

VIENNA

THE FUTURE OF THE VIENNA STATE OPERA

By DR. ERICH JANTSCH

WHEN, on November 5 of this year, after a hiatus of 11 years, director Karl Boehm raises his baton to reopen, with a performance of *Fidelio,* the opera house at the Ring, a new era of the Vienna State Opera will commence. Not only will the visual frame again be that of great opera, but also the artistic profile will be altered so as to be worthy of this famous operatic institution.

The Vienna State Opera is owned by the state of Austria and its directors are civil servants. It therefore can count upon large monetary support. But it also has to face the drawbacks scarcely to be thought of were the house privately owned. The director of the State Opera is under an intendant who, as a member of the Ministry of Education, administers all state-owned theatres and also is the highest authority in artistic questions. When the State Opera after the war started to play again at the Theatre an der Wien and at the Folks Opera —in both houses at the same time— it was a lucky coincidence that Dr. Egon Hilbert was appointed intendant. The real director of the State Opera, Franz Salmhofer, the composer, was very little in evidence.

Hilbert was an amateur, but he approached his task with fanatic enthusiasm and performed an immense amount of work. Josef Krips became the first conductor of the house, and together with him, Hilbert formed the Mozart Ensemble, which became world famous. Singers like Irmgard Seefried, Elisabeth Schwarzkopf, Ljuba Welitch, Hilde Gueden, Hilde Zadek, Lisa della Casa, Elisabeth Hoengen, Anton Dermota, Paul Schoeffler, Erich Kunz are indebted in great part for their artistic development to Hilbert and Krips. In the first years after the war, Vienna, as compared with defeated Germany, was in many respects a favored city. Thus, many important singers of the German Operatic Theatre—such as Christl Goltz, Julius Patzak, Hans Hotter, Ludwig Weber, and many others—joined the Vienna ensemble.

It was only natural that this rapid development after the war should be followed by a period of stagnation, since the solid basis of a great opera house cannot be replaced indefinitely by an almost amateurish enthusiasm. Krips evaded the attacks launched against him in Vienna and went abroad. So did almost all the great singers, who returned to Vienna only for short guest appearances. Hilbert had fulfilled his assignment and was replaced by Marboe, an engineer by profession and a civil servant without artistic competence in operatic matters. The well-known conductor, Karl Boehm, who once previously during the German occupation from 1942-1945 had been Vienna Opera Director, was again appointed Director, with increased authority.

When he took office, Director Boehm declared he could lead the Vienna Opera in its old tradition—meaning as an ensemble and repertory theatre, which for ten months of the year plays every evening, often in two houses. It would seem that he missed out on a most advantageous opportunity for thorough reform. If one listens every evening for two weeks to repertory performances, one comes to doubt the practicality of an ensemble theatre. After three or four performances, the level of performance is frighteningly low.

In the contemporary theatre great and perfect ensembles often receive their stamp from one great artistic personality—as the New York City Ballet under Ballanchine, or the Piccolo Teatro di Milano under Strehler. But a perfect ensemble opera company does not exist. The best European opera house, the Scala di Milano, fosters the Stagione System with about 20 productions per year, each of them given four or five times by the same cast, but not consecutively.

The decision as to who will be the leading conductor is the most sensitive point in the organization of the Vienna State Opera. In Salzburg, where the Stagione System has been followed during the past few years, the great conductors (first of all, the unforgettable Furtwaengler) determined the quality of these performances and made them manifestations of great art. In Vienna, the best performances were conducted by guests such as Clemens Krauss, Erich Kleiber, and Hans Knappertsbusch. After the resignation of Hilbert, guest conductors became a rarity and director Boehm, who himself is a good but not a great conductor, became the star of the house. Masterpieces like *Falstaff, Die Meistersinger,* and *Tristan and Isolde* are entrusted to other conductors who have no penchant for this music. It is not amazing that the orchestra, the Vienna Philharmonic, which also is the opera orchestra, plays without enthusiasm and that boredom infiltrates on stage. Since there has to be a performance every night, the cast of singers is often rather carelessly chosen. An ensemble which would guarantee in the Vienna operatic organization a first-rate cast in every case, is today scarcely possible to assemble. The Italian repertoire suffers especially under this sloppiness, and one listens to performances and vocal endeavors which would be protested against in even the smallest Italian provincial cities.

With regard to staging of opera in Vienna, Oscar Schuh is the big man. He has definite ideas and intelligent theories in accordance with which he achieves a well-rounded production of opera. But it is this fact which so far has impeded—in addition to the lack of profile on the musical side— the Vienna Opera from developing its own expressive style. The state opera has a Mozart style, a Richard Strauss style, but as an entity does not have its own artistic face, as does the Metropolitan Opera with its lively and modern *mise en scène.*

The most important condition for the formation of a really important ensemble opera, after the Stagione System has been eliminated, is respect for the individual work of art. The artistic forces at work in Vienna at the present moment serve primarily the ends of personal vanity. They could be strong enough to reach the appointed goal if they would exile from the Vienna Opera slovenliness, pale routine, caprice, and stubbornness. The impulse for this has to come from the top.

OUT OF THE RUINS

The German Musical Scene ten years after the war.

By HORST KOEGLER

I REMEMBER it very well. It was a beautiful summer night in 1945 when we left the Hamburg Musikhalle. The first Hamburg postwar symphony concert was just over. Among other works Eugen Jochum had conducted the Hindemith "Mathis" symphony. My friend and I, just released from our short "save the war, for peace will be terrible" guest-appearance with the Nazi army, dressed in our "civilized" uniforms (from which the swastika emblems had been torn off), hastened to our bunker. And there we sat the whole night, discussing the Hindemith work—the first one we had ever heard. It was such a new world we were entering with this work. We could not make up our minds. Weren't the Nazis right, when they banned this as degenerate music?

I had been asked to attend a representative symphony concert. "Dark suit requested" was printed on the invitation. Tremendous applause was bestowed on the "Mathis" symphony. Afterwards I went to a party given to celebrate one of those numerous ten-year jubilees which followed each other without let-up during those days. Most of the ladies wore H-line robes; the men were dressed in "smokings." From the tape-recorder, Glenn Miller's mellifluous sounds filled the room. I was dancing with a young girl who had just started her studies at the Academy of Music. "Doesn't this Hindemith work appear rather outmoded already?" she asked. "Isn't it just a perfect evocation of that 19th-century spirit which Hindemith fought against. Surely it is not music of *our* time." "But what are you calling contemporary music, then?" I objected. "Stravinsky, perhaps?" "Don't mention that conformist," she answered, performing an elegant and completely stylish Progressive Chassé into Quick Open Reverse with another Progressive Chassé, ending, "Isn't his Septet the confession of his failure, or does it mean his sincere conversion to the legitimate musical idiom of our century?"

At last I knew what it was that this lady, who was so obviously for burning all neo-inspired styles, believed represented musically the spirit of our time. Without exaggeration one can say that the Schoenberg-Webern school (the last-named exerts perhaps an even deeper influence on the *avant garde*) is acknowledged by the majority of young German intellectuals as the dominating force of the contemporary musical scene in Germany. A long road has been traveled during these ten years: a generation looking upon Hindemith (the Hindemith of the second period) as a sort of arch-villain has become accustomed to the most complicated scores of our days.

This, of course, does not affect the thousand-and-one symphony concerts, recitals, and opera performances, innumerable Beethoven Fifths, Chopin Op. 32s, and *Maestersingers*. The routine of German musical life has changed very little as compared with the inter-war years, or even before the First World War. Gradually, with the acceptance of post-Brahmsian composers by the general public, the perspective of interpretation became a bit more streamlined. New listeners have been won—often through the radio. The essential fare, however, has remained nearly the same.

Indeed, this so thoroughly consolidated state of affairs is astonishing enough if one bears in mind the complete destruction of concert halls, opera houses, conservatories, instruments, archives, and printing blocks, the disbandment of all the great orchestras and firmly established opera ensembles, the separation of the country, the loss of Berlin as an all-absorbing, standard-setting center, and the shifts of population. And all this happened just ten years ago! Today Germany has some of the finest, most modernly equipped concert halls and opera houses in the world. Most of the war damages have been repaired. Publishing houses have re-edited the whole repertory and brought out complete new editions of some classics. Orchestras of old tradition have successfully integrated their new members, and brilliant new orchestras (mostly sponsored by the broadcast stations) have been created out of nothing. Most of the opera houses have or are in the process of assembling a resident cast of singers. Decentralization has stimulated enormously the competition between cities, and the new citizens have so completely absorbed the habits, manners, and tastes of their new surroundings that, observing the well-fed, smartly dressed, uniformly reacting audiences of the sold-out series of concerts and opera performances, it is impossible to say whether a certain visitor belongs to the natives or to the immigrants. Much money is spent at the box offices, even more through the listener-fees of the broadcast system. (Germany has a non-commercial broadcast system. For any set a monthly fee of $.50 has to be paid.) Vast sums pour into the music business through lavish subsidies by the state and municipalities. Music festivals, spreading like wildfire, often have difficulties filling all requests for tickets, and no opportunity to celebrate birth- or death-anniversaries of composers through special series or performances or congresses is ever missed.

This is what I would like to call the "official outlook" of the German musical scene. It is as it always has been: neither wars nor political separation have etched any new wrinkles on its face that could not be covered by careful makeup. Indeed, even the East Zone, for all its striving to adapt the whole artistic life to the needs of that political esthetic called "socialistic realism," performs the same Fifths and *Maestersingers*, and has failed so far to effect any really profound change of structure. The "German Miracle"—that is, her quick recovery from war destruction—is reflected by her artistic feats.

Even if this represents the bigger part of the German musical scene, some room is still left for progressive trends. Considering that a whole generation of young Germans had to make up not only for the musical

happenings beyond the frontiers from 1933 through 1945, but had to acquainted themselves with all the important achievements since the break with the classic-romantic tradition, too, it is remarkable, that modern music—in the widest sense of the word—has been able to regain as strong a footing as it has, and in the face of audience scepticism.

If the adult listener of today is prepared to pierce through the often rather embarrassing surface of modern music to its very essence, he must be grateful first of all to the music departments of the German broadcast stations. In spite of aggressive and often offensive letters from listeners and statistics about the retrograde reception-frequency during programs dedicated exclusively to modern music, they have continued imperturbably with their educational policy and through generous commissions have furthered the careers of young composers. It would be presumptuous, however, to maintain that they have been able to popularize modern music through broad sections of the audience, as it would be vain to expect a second Stravinsky among those talents discovered and nourished by them. And yet they have been able to develop small élites all over Germany. If they are scattered and limited in number, they are nevertheless an impressive community when they assemble on special occasions, like the Donaueschingen Festival or the Darmstadt International Courses for Modern Music. Through their activity and not-easily-to-be-frustrated initiative, they are compensating for their lack of a broad basis.

Indeed, Darmstadt has become the center of the whole progressive movement. Year after year it attracts large numbers of visitors from abroad, who come to study with eminent composers and interpreters of modern music. It was through Darmstadt that the public first became aware that there existed a new generation of young German composers. Today names like Hans-Werner Henze, Giselher Klebe, Hans-Ulrich Engelmann, Karl-Alois Zimmermann, and Karl-Heinz Stockhausen are to be encountered wherever the future of German music is discussed. Foreign composers of promise—like the Italians Bruno Maderna and Luigi Nono, the Czech Karel Husa, and the Swiss Armin Schibler—have been spotlighted for the first time at Darmstadt. Others who already possessed a certain reputation—for instance, Humphrey Searle and Pierre Boulez—had some of their most progressive works premiered here. If at the time it seemed that the worldliness of Darmstadt was endangered by a group of doctrinaire dodecaphonists, the last two years have shown a return to the former open-mindedness. Messiaen has given lectures, electronic music has become a subject of intensive study, and this year's invitation to René Leibowitz and Wolfgang Fortner continues the policy of tolerance and a breaking-down of the frontiers of nationalism.

But there are other focal points of modern music, too. The Munich Musica Viva series, inaugurated with American help and intelligently directed by Karl Amadeus Hartmann, is now firmly on its own feet and imitated on a smaller scale by many German cities. The Southwest German Broadcast, headed by that veteran of modern music, Dr. Heinrich Strobel, with Hans Rosbaud as chief conductor, is one of the strongest assets. In Cologne Dr. Herbert Eimert, from the Northwest German Broadcast, has established the German center of electronic music, while his colleague Dr. Herbert Hübner from the Hamburg branch of this system—admirably assisted by the chief-conductor Hans Schmidt-Isserstedt—has been very successful with his series "The New Work." (Hübner was responsible for the Schoenberg *Moses and Aaron* premiere and the recent first performance of Milhaud's *King David* in its new version.)

It is necessary in this connection to mention that the most conservative shrine of German opera has become in postwar seasons the place of the most progressive experiments in opera-production: Bayreuth. The Hamburgische Staatsoper, under Dr. Günther Rennert, has earned worldwide renown for its challenging repertory and its wonderful teamwork productions; and Frankfort, with that spirited and zestful young conductor Georg Solti at its head, is well on the way to outstripping the Munich and West Berlin opera houses, which are both working on a more conservative basis. German conservatories have again some of the foremost German composers as teachers: Carl Orff and Werner Egk in Munich, Hermann Reutter in Stuttgart, Wolfgang Fortner in Detmold, Philipp Jarnach in Hamburg, and Boris Blacher in Berlin.

The German musical scene, ten years after the war—is it really so markedly different from that of other countries? Aren't its problems similar to those faced by other nations? Within these ten years to recapture international status!—I very much doubt whether any visitor attending that first Hamburg Symphony concert in the summer of 1945 had expected that this could happen.

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LONDON

FOUR NEW BRITISH OPERAS

By ARTHUR NOTCUTT

THE most significant feature of the recent fall and winter seasons in London was the first production here of four full-length new operas by British composers. These were *The Turn of the Screw* by Benjamin Britten, *Nelson* by Lennox Berkeley (both at Sadler's Wells Theater), *The Midsummer Marriage* by Michael Tippett, and *Troilus and Cressida* by William Walton (both at Covent Garden). It has been interesting to review one's first impressions and endeavor to form some comparison of their salient features.

I propose to deal first with *The Turn of the Screw*, as this differs entirely from the others, being a chamber opera, presented by the English Opera Group. No chorus is employed, and only a chamber orchestra of 12 is used—strings, woodwind, harp, percussion, and celesta. The effects Britten achieved with this small body of players are little short of miraculous. It is his finest composition on this scale and his most vital stage work since *Peter Grimes*. It is no exaggeration to suggest that no other composer could have written it. The terrifying atmosphere of the drama is realistically conveyed and makes a penetrating effect on the listener, even though the theme itself is unpleasant. The actual first production was at the Venice festival, the London premiere following a few weeks later.

In attempting an evaluation of the other operas mentioned, it must be borne in mind that Britten is an experienced operatic composer, whereas, in the cases of Berkeley, Walton, and Tippett, it is their first venture in operatic form, and each performance was a world premiere.

In deciding on the subject of *Nelson*, Berkeley is to be congratulated. He and his librettist have formulated a well-designed scheme, and the composer has a definite flair for the stage. He writes with felicity in the lyrical scenes and with arresting power in the tense situations—as for instance the climactic moment of Nelson's death on the "Victory." He also uses his chorus with subtle skill, and the concerted music (especially a finely constructed quartet) is of noble expressiveness. Berkeley is a cultured musician, and this, his first opera, was undoubtedly an artistic success. Whether he was wise in writing the title role for a tenor is a moot point: there are few—if any—operatic tenors today who could adequately interpret this character with the eloquence it demands.

Tippett's *Midsummer Marriage* is a strongly personal utterance—the outcome of a brilliant individual mind. It is said that the theme—with its veiled symbolism—has occupied his thoughts for many years. But in electing to be his own librettist, he set himself a task that is probably beyond the power of any operatic writer today. Much of the music is superb and the orchestration masterly in design and construction. The involved and complicated subject, however, made a limited appeal, and it is to be feared that only the Ritual Dances (in concert form) are likely to survive. These are the most distinguished pages of the score and show remarkable virtuosity and technical power.

Walton's *Troilus and Cressida* has received almost unanimous praise, and there is every indication that it will appeal to a wide public. Not only are there to be productions in New York and also in San Francisco and Los Angeles, but the opera is to be given in Italian at La Scala, Milan, next winter. The composer was wise in working with such an experienced librettist as Christopher Hassall, and their ideas dovetailed as the construction of the opera proceeded. Since the first night, a few cuts have been made to its great advantage, resulting in more closely knit action and development of the drama. Walton has written in the style made familiar in his *Belshazzar's Feast*. His is a sumptuous and glittering score, and further hearings have emphasized irrefutably that this noble subject has inspired the composer to his highest achievement.

The production of these four new operas within the space of a few months has no precedent in the history of English opera. It was made possible by the financial grant to music through the Arts Council and is of the highest encouragement to British composers. Though entirely different in pattern each has its distinctive features and spontaneity of style.

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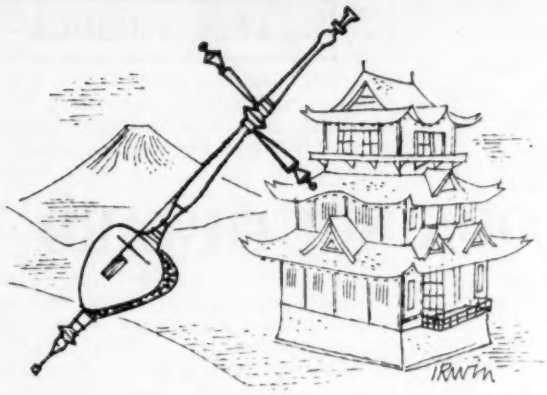


TOKYO

SYMPHONY OF THE AIR:
AMBASSADORS OF GOOD WILL

By PAUL RENZI, JR.

"THE Musical Highlight of the Century" . . . "2000 Students Wait for Box Office to Open" . . . "Symphony of Air Enthralls Music Lovers." . . . These are typical big black headlines in the Japanese papers. But wonderful as they are, they do not even come close to the public enthusiasm and exuberance which has greeted the Symphony of the Air on its current tour of the Far East.

Almost six months ago, when we first began considering a tour of the Orient, Japan was just another country to be visited, some 6000 miles away from home. No Western orchestra had ever been there before. We wondered how readily they would accept the Symphony of the Air. The Japanese people have certainly resolved our doubts on that score. Now we can only marvel at the reception we have received.

Essentially, the Symphony of the Air has never been what could be called a touring orchestra. With maestro Toscanini we did occasionally tour parts of the United States and Canada; 15 years ago we visited South America. When we did "hit the road," we were always well received, but neither I nor any man in the orchestra can remember anything even vaguely comparable to the appreciation, respect, and adulation we are now being accorded in this area of the world.

Our first concert in Tokyo on May 3rd was one of the most nerve-racking experiences I have ever been through. The house had been sold out weeks before we even arrived in Japan. Most of the men felt as I did; we had a great stake in that opening concert. (We are here through the courtesy of the International Exchange Program of ANTA, with the cooperation of the State Department. In effect, we are the unofficial ambassadors of good will for the United States.) If the audience liked our music, fine. If they didn't, it certainly wasn't going to help our international relations.

They liked us, all right. Walter Hendl wasn't permitted to leave the podium. (Thor Johnson is the other conductor on this tour.) Encore followed encore. I have never heard any audience applaud so loud and so long. What impressed me particularly about that audience and subsequent audiences was their rapt attention and quietness during the performance. I think if anyone had coughed, he would have been removed on the spot—quietly, of course. I am told that Crown Prince Akihito and members of the Imperial Family applauded just as stormily as anyone else.

I don't want to give the wrong impression about the Japanese. Their cultural standards are high, as high as any in the world. They are starved for occidental live music, but they know what they want and how they want it. Remember that, though there has been a dearth of orchestral visits here, the people have been hearing the greatest recordings in the world for years.

The day after critiques of our first concert were published, Tokyo, and most of the rest of Japan, could have been ours for the asking. Tickets to concerts became more precious than gems. In fact, the demand for tickets was so great that 3000 students petitioned the members of the orchestra for extra concerts, so that they might attend. We gave those extra concerts for an admission charge of about 25c to cover costs.

I was there when the student line began forming, at about 4 p.m. I was still there at midnight when the line of 2000 happy, patient students stretched several blocks long. Many of the musicians stayed with the line and talked with the students, brought them refreshments and even shared their blankets with them until the box office opened at nine the following morning. Some of us cried like babies afterward. It was an experience that none of us will ever forget.

I would like to offer a few more comments about these students. They are the future leaders of Japan, just as young people everywhere will one day be responsible for the leadership of the world. Here they take an extraordinary interest in government affairs. They are extremely enthusiastic about all of the arts and sciences. As other members of the orchestra have done, I have lunched or otherwise spent time with some of them, and they never fail to amaze me. Several young girls of 14 knew as much about music as many older musicians I know. A boy of 12 began to discuss physics with me until I hastily changed the subject. We spend as much time with these youngsters as our schedule will possibly allow. A United States representative informed us that our music and our individual activities and attitudes have done more toward establishing a close rapport between our two countries than a staff of attaches could hope to do in years.

The tour has begun to take shape now: we arrive in a city, clean up and relax for an hour or so, do a little individual practicing, then play the concert. Since concert time in Japan seems to be either 4 p.m. or 6:30 p.m., we have time after the concert to meet local residents and to sightsee (whenever possible). Actually, we have been seeing a good deal of the country while en route from city to city by train. We have already played in Nagoya, Takarazuka, Kyoto, Hiroshima (magnificent concert hall!), Fuokoka, Sendai, Yokahama, Shizuoka, and, of course, Tokyo. In addition to our public concerts, we have played military and childrens' concerts. String quartets and other chamber groups from the ranks of the orchestra have volunteered to play for civic groups, business concerns, ladies' clubs, etc.

At first, we were faced with the problem of the audience's refusal to leave after a concert or recital, especially in the case of the latter where there is no curtain to ring down. They would just sit and applaud, hungering for more. Now, we elect one representative to make a short speech informing them that there just isn't any more. We get the feeling that we are, in a sense, supplying seven-course dinners to a starved populace.

The Mainichi newspaper and the grand Japan Broadcast Orchestra are our hosts here in Japan. They have seen to our every comfort, but even if we had to sleep in the open and live on fish and rice, I for one would still be happy to play for these remarkable people. Only one thing disturbs us all. Music is supposed to be an international language. Why does it speak so vociferously here, and at home with just a whisper?

A LOOK SOUTHWARD

By JOHN HASKINS

THE music of Central and South America is very well known to the fanciers of maracas, castanets, bongo drums, guitars, and those excitable high-pitched trumpets which made the ballroom and the welkin ring throughout the Western Hemisphere. Something like this can also be said for the specialist in folk music, or the person merely interested in such music. But what of the person interested in the art music of Latin America? He has little opportunity to hear any of it, for only a small number of recordings are readily available and the works of only a few composers appear even intermittently on concert programs.

It is known that Buenos Aires has one of the great lyric theaters of the world in the Teatro Colón. One may point to the past, to a figure like Teresa Carreño of Venezuela, whose pianism captured the admiration of the concert world in Europe and the United States during an age of great pianists. One may consider in the present the fame of Heitor Villa-Lobos, Brazilian composer, or a number of notable instrumentalists and singers of our time. In general, however, the music of Latin America is not familiar enough (despite a number of good books on the subject) to provide answers to questions of how this particular music came to be and what it is like.

The history of music in Central and South America is less a history of progress—as might be true of a unified culture—than of synthesis and assimilation. There were three great Amerindian cultures in pre-Columbian America: the Aztec, the Maya, and the Inca. Each had its own music, for the most part based on a pentatonic scale and of intricate rhythmic character, which was sung and played on wind and percussion instruments.

The 300 years of colonial rule following the Conquests — roughly the 16th to the 18th centuries, inclusive —found ruler and ruled exerting a pronounced influence on each other. In music, Spanish and Portuguese missionaries taught Gregorian chants to the Indians at the same time their secular brethren were strumming another kind of music on guitars; the priests found it necessary to adapt some Indian musical traditions into the choral organizations they developed for the churches, and the serenading guitarist soon found himself varying his peninsular repertoire with the songs he first heard in the new land.

Systematic musical culture during the colonial period was focused in a handful of capital cities in the New World. Mexico City published the first musical book in the hemisphere during the 16th century, and produced native composers of opera by the 18th century; Venezuela had established a chair of music in the University of Santiago de Leon by the 18th century, and produced composers of religious and secular works; in Colombia, the cathedral at Bogotá was the center of some activity in the production of religious music; and the country of Brazil developed in the 18th century a professional tradition of music in composition and performance which was rare for a country largely undeveloped, if not unexplored.

The Latin American countries achieved independence during the early decades of the 19th century. Political and social unrest put an end for a time to all but popular musical activities, but the period which followed established music on a new footing throughout the southern continent. Private academies flourished, orchestras and other musical groups were formed, and opera gained a foothold which it was never to lose in the principal cities. Concert halls were established, and touring virtuosi visited the continent in such numbers as to give the impression of another migration wave. Latin American composers and performing artists journeyed to Europe to complete their studies; as a result, the predominantly Italian influences which had characterized their music began to give way to Germanic and other influences. By the close of the century a spirit of nationalism had appeared in the music of several South American countries.

Brazil led the way in the trend to nationalism. Carlos Gomes, one of the first Latin American composers to win international fame, produced *Il Guarany,* an opera on a Brazilian Indian theme, in Milan during the 1870s. Alberto Nepumoceno achieved success with instrumental pieces utilizing similar native materials before the turn of the century. Between these pioneers and an active younger generation of contemporary composers stands the unique figure of Heitor Villa-Lobos, a man of great gifts who went his own way and founded no school. A leader among the younger contemporary composers of Brazil is Camargo Guarnieri, whose work has become known and admired throughout the Americas and in Europe.

Contemporary music in Argentina is given direction and strong leadership by a League of Composers associated with the International Society for Contemporary Music. The group's membership includes the brothers Juan José, José María, and Washington Castro; Jacobo Ficher, Luis Gianneo, and Alberto Ginastera. Of these, Juan José Castro and Ginastera have achieved international reputation. There is a rich and varied musical life in Argentina, centering around the capital city of Buenos Aires and its concert season of some 500 events of all kinds.

The republic of Chile had produced a modern school of native composers during this century, largely as a result of the intensive efforts of Domingo Santa Cruz, who organized the national conservatory and instituted various reforms in the teaching of music in public schools. A group headed by Santa Cruz founded the *Revista Musical Chilena,* a musical journal of distinction, in 1945. Young Chilean composers of great promise include Juan Orrego Salas, Carlos Riesco, and Alfonso Montecino.

The music of Mexico received a great impetus in this hemisphere through the pioneering efforts of Manuel M. Ponce, who composed many serious works of a nationalistic character besides the famous trifle, "Estrellita." It is Carlos Chávez, however, who best represents the nationalistic spirit of Mexican music today; as educator and administrator as well

as composer, his influence has been dominant for a quarter-century. Other composers, like Silvestre Revueltas, Luis Sandi, Blas Galindo, and José Pablo Moncayo, continue in his tradition of synthesizing aboriginal themes, modern forms, and brilliant instrumental colors.

The small but very progressive country of Uruguay has made an unusual contribution to hemispheric music in the one-man movement set in motion by Francisco Curt Lange in Montevideo during the 1940s. His publication, *Boletin Latinoamericano De Musica,* exerted a wide influence in both continents, and many North American composers first found a South American outlet for their works through the pages of the *Boletin.*

In Cuba, where the art music of the island is almost entirely a product of the 20th century, composers Amadeo Roldán and Alejandro García Caturla had great success in utilizing the African elements which have always distinguished the popular music of the land. José Ardévol, himself an outstanding composer of the hemisphere, has been teacher and leader of a promising group of younger composers, including Julián Orbón, Edgardo Martín, and Harold Gramatges.

Much of the musical activity of Latin America benefits directly from state support. The orchestra player under such a system receives a yearly salary as a government employee, and is unconcerned by the off-season unemployment which occasionally annoys his brother artists in the United States. Choral music benefits from similar support in some countries, notably Brazil, Chile, and Argentina. For the composer, there are often special grants and awards.

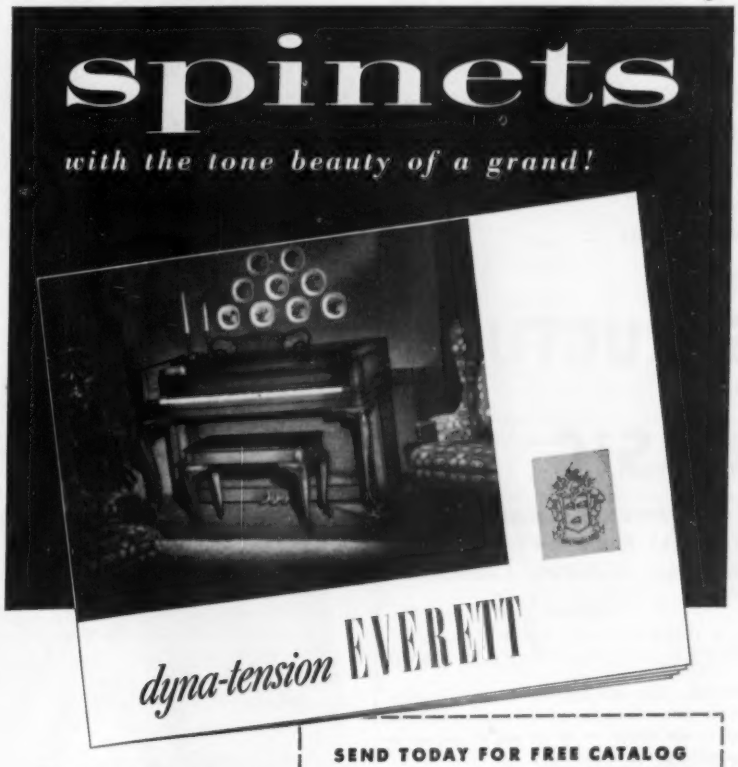
If the art music of Latin America seems to be largely a matter of capital cities and metropolises on the one hand, and the intensive efforts of individuals and small groups on the other, that is the traditional way of the art. The activity is no less vital for being somewhat scattered and unpublicized. Recognition of this fact some 15 years ago brought into being the Music Division of the Pan American Union. Charles Seeger, founder and until 1953 chief of the division, was charged with the task of establishing a center for the dissemination of works by composers of the Americas and promoting cooperation between musical organizations and composers of the various countries in the hemisphere.

It was an auspicious beginning. An impressive list of publications appeared under the Pan American Union imprint; concerts were presented in the Hall of the Americas at the Union building in Washington, presenting artists from the countries of Central and South America; exchanges were arranged between musical scholars and artists of the United States and the other member countries of the Organization of American States.

Guillermo Espinosa, Colombian conductor, became chief of the Pan American Union music section in 1953. His efforts to push forward the work of hemispheric music have resulted in an intense and varied program. Catalogs of the works of composers of the Americas are published in a monthly musical bulletin, and compiled into an annual volume (Vol. I has appeared, Vol. II is in preparation); music of selected young composers is published by the music section (five works have appeared to date, and more are in preparation) for distribution by regular dealers; a musical directory of Latin America has appeared, and comprehensive directories of each country are in preparation; concerts are presented in Washington at regular intervals during the season, with a wide representation of the American republics in both the artists and the music performed.

The suggestion was made during the Festival of Latin American Music held in Caracas, Venezuela in November-December 1954, that a new approach be made to the problem of inter-American musical relations. Leading composers of all the countries of the hemisphere participated in the discussions, which led to the conclusion that an Inter-American Music Council should be formed. It would be the business of the council, once organized and properly affiliated, to arrange interchanges of music and musicians, to protect copyright, and to work for maximum diffusion of contemporary musical works through all the countries of this hemisphere. The Inter-American Music Council would operate as a regional commission of the International Music Council.

Buenos Aires and New York are in a musical sense poles apart, and there is also a considerable difference between them geographically. The distance can be narrowed, and it should be. In the proposal for an Inter-American Music Council lies an answer to the problem of a systematic interchange of music and musicians. The symphonies of an Argentine composer then might regularly be heard in Philadelphia or San Francisco, and a composer writing at his desk in Chicago might have a reasonable expectation of reaching an audience in Rio de Janeiro. There would be for the composer as well as for the music lover not two continents, but one hemisphere, and the art music of the America to the south would rival that of Europe as much in number of performances as it does in quality.



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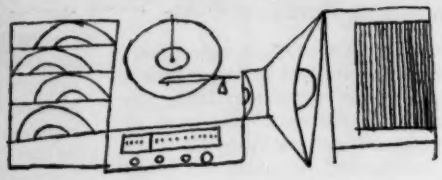

HI FI AND MUSIC

By EDWARD TATNALL CANBY

Guide to Long-Playing Records

■ The changeover to LP records and the incredibly rapid expansion of the recorded repertory since 1948 has had profound effects upon the once-comfortable armchair profession of record reviewing. There was a time when a writer could treat his eight or ten single items per month at leisure. Today the volume of new records is so staggering that record reviewers have come to resemble tea tasters, who must decide the value of a great many brews by the taste-and-spit method. As Harold Schonberg notes in the introduction to his third of the new three-volume *Guide to Long-Playing Records* published by Knopf, a hasty calculation shows that there are more records now issued in a twelve-month period than there are hours in the year to listen to them.

Record books have been understandably scarce recently. How could a published book hope to be up-to-date for more than a few weeks? Moreover, the solo record reviewer of the old days, whose province was anything and everything on records, is an anachronism, and the critical journals now go in for teams of reviewers, dividing up the haul between as many as a dozen individuals for a single magazine. So it is with Knopf's *Guide*, which is not one book but three, related in format and typography and complementary in the coverage though each is independent and is available separately. Irving Kolodin covers orchestral music in the larger sense; Harold Schonberg takes on the vast areas of chamber and solo instrumental music; and Phillip Miller tackles the rest, namely vocal and choral music, including music for voice and instruments together. That there is remarkably little overlapping in the extensive borderline areas must be credited to the publisher and to Herbert Weinstock, who is the editor behind the idea.

The three Guides to Long-Playing Records do not cover all existing discs, and wisely. Each lists the author's choice of a few of the best recordings of each work according to composer (and in the Schonberg and Miller volumes by performer when there is a miscellany); each selection is followed by a sentence—or a page—of comment and comparison, and this is the valuable meat of the series. As a reviewer myself, I am astounded at the ground these men have covered. As sheer compendiums of accumulated thinking they should be a godsend to many a bewildered collector, whether he agrees with them or not—and he frequently will not.

Two of the volumes—Harold Schonberg's *Chamber and Solo Instrument Music*, and Phillip Miller's *Vocal Music*—are first books, and the material is, so to speak, all new. So is the enthusiasm that is displayed with prodigality throughout. Schonberg is a dynamic younger critic with considerable concert critical background and, within his sphere of experience as here recorded, he has the quick judgment and accurate memory so valuable for this work. His language is direct and blunt, free of "music critic" linguistics; his ability usefully to compare dozens of versions of this and that is fantastic; and his criticisms are concise and enthusiastic, whether pro or con. His critical background has not diminished his interest in unusual items, though his principal authority is within the larger concert repertory—in the solo and chamber area it is much more diversified than in the orchestral.

Phillip Miller's *Vocal Music* tackles a fearfully large mass of material, including all opera as well as solo songs. He is a quieter, more scholarly minded commentator (a librarian by principal profession) but an indefatigable enthusiast for recorded vocal music; his comments are the longest and his book the biggest of all three. Understandably, there is more background material on the music itself in his volume than in the others, and I find this a very useful aspect of it. In the older music his knowledge of the original sources is very valuable. This volume would seem to me to be less acute critically than Mr. Schonberg's, but the variety of material easily makes up the difference.

Irving Kolodin's *Orchestral Music* is the smallest of the three, and much of it is inevitably based upon his own earlier judgments in numerous previous books. Kolodin's background is more strictly that of the metropolitan music critic than the other two, and his point of view is considerably less enthusiastic. He is more concerned with a decline in great recorded performances than with the enormous increase in musical repertory and the much widened circulation of the LP record and, one feels, he rather wishes it all hadn't happened. There is no disagreeing with him in detail, for he knows his music well and is a keen aural observer. But there is a certain unwillingness here expressed that is bound to dampen the reader's enthusiasm, useful as the material is, and the language is too often of the "former and the latter" sort, neither as direct nor as free as the other two. Nevertheless, don't underrate the sheer mass of accumulated experience, even from a particular viewpoint, that is here laid out for useful application.

I would suggest, in conclusion, that these three volumes, with all their information, still do not fill one major need—education. The intention is critical and it is criticism we have, and the bulk of it, as always, is on comparative performance. Relatively little is said about the music itself and its background (except by Miller); the assumption is that we know all about such things. We clearly do not, and I myself feel that a major function of record criticism should be evaluation of the music itself and its place in the musical scene—even ahead of performance. But this is another subject. There's plenty in these books already, and we can hardly ask for more.

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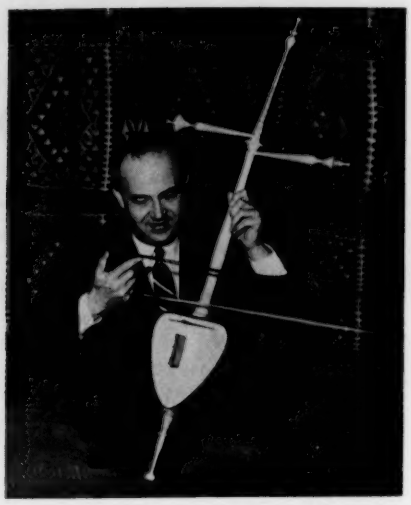

Photo: Alfred Cermak

RICARDO ODNOPOSOFF, *internationally famed violinist, trying his hand at the Rabab, an oriental instrument presented to him during his recent Indonesian tour.*

ITALY

■ The belatedly announced and more than once modified program of the 18th "Maggio Musicale Fiorentino" has not met with unconditional approval partly because it looked more like catering to the taste of a rather snobbish and mostly foreign audience instead of to a gathering of music lovers who wished to become acquainted with interesting and attractive works not to be heard elsewhere. The decision to adopt the slogan of "International Survey of Opera Production" must be attributed to the financial difficulties under which the artistic plans of this ambitious city are continually suffering. Opera and ballet ensembles of many countries have been invited to present national productions with their own imported casts. About half a dozen of them (the French, English, German, Austrian, Yugoslavian, and American companies) have accepted the invitation; others, like the Greek National Theatre which was scheduled to offer prose productions of Greek tragedies, have disappointed by canceling their participation. Italy itself attempts this time to attract huge crowds by offering some of the most popular items of its own enormous opera repertoire, like *Otello, Falstaff,* and *Norma;* moreover, the tradition of inaugurating the Festival with one of those exhumations, which rarely prove happy ones, has been adhered to. There is no contemporary Italian opera programmed, a fact which immediately provoked an irate protest from the "Sindacato Musicisti" (the Italian Musicians' Union) which argued, not unreasonably, that the considerable expenditure of time, work, and funds for the staging of contemporary works of foreign provenience could and should, at least partly, be spent helping one or another Italian composer of the younger generation to get a full-dress hearing.

The production of the work was in every aspect so effective and persuasive that it seemed a not unworthy prelude to anything of more importance and interest that might follow in the course of the great Festival. Led by Carlo Maria Giulini who more and more is asserting himself as one of the most prominent Italian conductors in the special realm of the national grand opera, its stage direction entrusted to the experienced and inventive Tatjana Pavlova, its long ballet animated by the exquisite art of the choreographer Aurel M. Milloss (just returned from a long absence in South America), supported by gorgeous scenery and costumes designed by Orlando Di Collalto, it scored a brilliant success with a sold-out house. Fedora Berbieri, Gianni Poggi, and Enzo Mascherini excelled in the main roles. It was a great evening.

A large portion of this Maggio's program has been allotted to dance performances. According to box office reports, this kind of theatrical entertainment seems to arouse continually growing interest with the public, Florentine and foreign alike. The New York City Ballet, already very popular in this city owing to its previous appearances, drew capacity audiences on four consecutive nights. George Balanchine and his brilliant company have been much applauded in works already more than familiar—the dying Swan is still alive!—as well as in a few others presented here for the first time. Of these, the new ballet *Roma,* to the music of Bizet, was received with particular appreciation. Another event calling for the attention of more sophisticated listeners was two thirds ballet. As a whole, this evening proved less successful, owing to the poor quality of the single-act opera *The Widow of Ephesus* by the here totally unknown Hermann Reutter. The name of this German composer whose work seemed a non-plus-ultra of weak invention and bad musical taste, certainly will never appear again on Italian posters; fortunately, it was the last sector of the triptique, and enabled the audience to show its reaction by simply leaving the theatre before the close. Such loss of time was more than made up by the opportunity given to hear and see again the ballet *Marsyas* by Luigi Dallapiccola, already premiered a few years ago at the Venice Festival of contemporary music. Mr. Dallapiccola enjoys the reputation as one of the most prominent and gifted composers of our time; in the U.S.A. he is also well known from his composition courses offered in Tanglewood and from the reports of a number of young American musicians who come to Florence in order to work and study under his guidance with great respect and enthusiasm. *Marsyas,* a symphonic ballet originally conceived in collaboration with Aurelio M. Milloss, who also this time was responsible for the magnificent choreographic preparation and the training of his excellent dancers, is one of the most extraordinary achievements of the Italian musician. In his interpretation the ancient Greek legend of the contest between Apollo and Marsyas emerges forcefully as the eternal struggle between Man and God, illustrated by music of singular intensity and daring rhythms, and of a tonal splendor of sound and color which, especially in Apollo's victorious hymns, makes one's blood curdle. It is music which is here to stay. The two male roles were danced with striking virtuosity by Deryek Mendel and Wladimir Ouktomsky.

The evening started with a six-part dance suite by Luigi Rocca, worked out choreographically after a composition for choir and orchestra, "Antiche Iscrizioni," inspired by short Greek epitaphs found in ancient burying grounds. Translated again by Mr. Milloss into suggestive illustration by movement, it proved a fine product of distinguished workmanship. Its first performance anywhere was well received, although any deeper impression it might have made faded away under the much stronger one of the ensuing masterpiece by Dallapiccola.

Both ballets were led by Bruno Bartoletti, a rising star in Italy's music firmament. Very young, highly gifted, and well trained, he showed a superior command of the complicated scores. The development of this promising musician deserves to be carefully watched.

■ Gian-Carlo Menotti's *Saint of Bleecker Street* had its first European performance at La Scala, Milan, bringing finally to the Italo-American composer the overwhelming success which up to now had never been accorded to his previously presented works. The moving story from New York's "Little Italy"—by the way, a background altogether unfamiliar to the public of Menotti's mother country—had a telling effect on the deeply interested audience of Italy's major opera house. The usual objections often raised against the alleged superficiality of a purely theatrical talent and the "Puccinism" of his music had been completely silenced under the impact of the genuine emotion inherent in the plot and its musical interpretation alike. At long last Menotti has been recognized as a musician who has mastered all the problems of the modern operatic stage—perhaps more felicitously than any of his contemporaries.

As usual, the author-composer had assumed the stage direction of his work; moreover, he had brought with him from New York a conductor who has been trained and educated as a Menotti specialist par excellence, Thomas Schippers. Some of the main roles were interpreted by members of the original American cast, assuring the absolute authenticity of the production. GISELLA SELDEN GOTH

GERMANY

■ Two American conductors have appeared recently with the Berlin RIAS Symphony. George Barati from Honolulu introduced Charles Ives' Second Symphony, but the reception was rather lukewarm. Only the following Bartok Music for Strings, Percussion and Celesta revealed the qualities of his conducting. Jonathan Sternberg from New York took the baton for an all-Gershwin program, including "An American in Paris," the Piano Concerto in F, the Rhapsody (both rendered more competently than brilliantly by Richard Tetley-Kardos), and, as the highlight of the evening, a suite from *Porgy and Bess*, beautifully sung by Lawrence Winters and Lenora Lafayette (hers was an especially welcome debut to this city). In spite of raving public response, Sternberg never got more than stodgy, and at times outspokenly inaccurate playing from his orchestra—the sooner forgotten, the better!

■ Among the numerous recitals a few stood out in point of quality: Alexander Brailowsky, whose program stretched from Vivaldi to Bartok's "Allegro Barbaro," Robert Casadesus with a run-of-the-mill bill, and Erna Berger with a wonderfully stylish Mozart matinée. At the Städtische Oper the guest performances of Leonie Rysanek have added new splendor to a certainly not mediocre season. Her Arabella seems the perfect fulfilment of this role. Tietjen returned to conduct a complete "Ring" cycle (with Werth, Klose, Rysanek, Beirer, Frantz, Greindl, Suthaus), and at last the request for a *Cosi* performance in Italian was granted (this is an unheard-of event in Berlin's postwar operatic annals). At the Staatsoper Gertrud Grob-Prandl was an impressive Amelia. The Komische Oper staged new productions of Cornelius' *Der Barbier von Bagdad* and Lortzing's *Der Wildschütz*, as well as of Lhotka's full-evening ballet *The Devil in the Village*.

■ The East Zone has unearthed two operas never before performed on German stages. Dessau embarked on *Bank Ban* by Ferenc Erkel (1810-1893), which was advertised as the Hungarian national opera. It deals with a historical event from 1213—the assassination of a foreign, tyrannical king through Bank Ban, loyal and patriotic palatine of the righteous ruler.

Chemnitz, now called Karl-Marx-Stadt, offered *Krutnava*, a Slovak folk opera by Eugen Suchon (born in 1908). It is a love tragedy, set in a Slovak village after the First World War, with a slight similarity to Janacek's *Jenufa*. Suchon, too, it seems, develops his melodic line according to the linguistic idiom of his country.

■ Main events in West Germany included a Musica Viva concert in Munich, with Messiaen performing his "Quatre Études de Rhythme pour Piano"; an all-Stravinsky concert, with the composer himself as conductor of the Südwestfunk Symphony (Baden-Baden); the German first performance of Michael Tippett's First Symphony at Dortmund; and the premiere of *City Behind the Stream*, an opera by Hans Vogt to a libretto adapted from Hermann Kasak's novel —performed at the Wiesbaden May Festival, which was opened some days earlier by the Imperial Japanese Goyo Ballet. HORST KOEGLER

PARIS

■ The eagerly expected premiere of *Numance*, an opera in two acts (five pictures) by Henry Barraud, General Music Director of the Radio (the book, based on Cervantes, was adapted for the stage by Salvadore de Madariaga) is a powerful drama simple in its outlines relating to the collective suicide of an entire city which refuses to surrender to the enemy—in this case, the Romans commanded by Scipio. The composer has treated the libretto as a tragedy in song. The prosody is rapid, the structure full of nervous tension, and there are no unnecessary vocal numbers nor useless expositions. The voices contribute the melodic outline, and the orchestra the colors. Stressed especially should be the magnificent, animated overture and the important role of the chorus, which is the principal "personage" in the action. The choruses are treated with majestic grandeur, and are very impressive.

Among the singers, the baritone Ernest Blanc, new at the opera, impressed the audience with his voluminous voice and superb stage presence. At his side, Rene Bianco, in the role of Scipio, Suzanne Sarroca, and Rita Gorr (a fine contralto), distinguished themselves equally. The setting by the renowned painter Souverbie is grandiose and of gripping savagery, a superb frame for the movement of the masses, led imaginatively by the eminent stage director, Max de Rieux. At the desk, Louis Fourestier interpreted the score with vitality and sincerity.

■ Another premiere in a completely different vein is the ballet based on Offenbach's *La Belle Helene*. For once, frivolous gaiety intrudes into the sacred hall of our lyric theatre, thanks to the Messrs. Achard and Manuel who have arranged the action in accordance with the music adaptation which was done by the composers, Louis Aubert and Rosenthal. The choreographer, John Cranko, who is usually with Sadler's Wells in England and flew over to Paris to mount the ballet, uses acrobatic tricks with most happy effects. The variations danced by Yvette Chauviré and Michel Renaud, who are Helen and Paris respectively, are ravishing, and the movements of the ensemble are

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led with pinpoint precision. The settings and costumes by Vertes, a renowned Parisian painter, are in the style of the Second Empire. The finesse and originality of the ballet are much appreciated. One cannot say the same for the musical arrangement, however, which is put together from unrecognizable fragments and is badly orchestrated. Even the faithful efforts of conductor Robert Blot could not save the situation. In spite of these exceptions, the ballet is a great success and enriches the choreographical repertoire of the opera.

SUZANNE DEMARQUEZ

VIENNA

■ The State Opera surprised its visitors with a new production of *Nozze di Figaro*. After a long time, this was again a performance in the great tradition. Mozart's masterpiece is now performed in the intimate Redoutensaal of the Imperial Castle. Its effect in this surrounding is particularly strong. Director Karl Bohm conducts the performance, which presented a partly new cast. The very young Christa Ludwig from Hanover sang Cherubino, adapting herself beautifully to the famous Vienna Mozart Ensemble. Sena Jurinac sang an entrancing countess. Irmgard Seefried (Susanna), Paul Schoeffler (Count), and Erich Kunz (Figaro) were better than ever in their assignments.

■ The traditional Nicolai-Konzert of the Vienna Philharmonic Orchestra, usually reserved for Furtwaengler and always a highlight of the season, after the demise of this master was conducted by Karl Bohm. As usual, Beethoven's 9th Symphony was the order of the day. Unfortunately, the performance did not rise to the accustomed level of perfection. Bohm conducted precisely and traditionally, but it was a concept of a small conductor who wanted to conquer a tremendous *oeuvre*.

■ Two artists akin in their artistic conceptions gave particular splendor to the month's events—Alfred Cortot (piano) and Enrico Mainardi (cello). The ageless Cortot played Chopin and Schumann with a tenderness and beauty, a pianistic and coloristic perfection which today are unique. He still is one of the great masters of the piano. Enrico Mainardi's interpretations of Bach's solo suites were unique for their combination of high intellectualism and lively sensuousness.

■ The traditional performance of a Bach "Passion" at Easter time was this year devoted to the St. John Passion, conducted by Fritz Lehmann. It was a dry, uninspired performance in which only Julius Patzak (Evangelist) and Gerard Souzay (Christus) excelled. Lehmann also conducted Orff's "Carmina Burana," which also found an enthusiastic audience in Vienna.

■ The Vienna Konzerthausgesellschaft has just announced that the N. Y. Philharmonic Symphony Orchestra under Dimitri Mitropoulos, with Michael Rabin as violinist soloist, will play two concerts on September 12 and 13. Within a short interval Vienna will thus make the acquaintance of two great American orchestras, since during the Vienna International Music Festival in June the Philadelphia Orchestra under Ormandy will present several concerts.

DR. ERICH JANTSCH

HOLLAND

■ Ten years ago Benjamin Britten finished the score to his celebrated opera *Peter Grimes*. At long last, the Municipal Theater in Amsterdam has presented the Dutch premiere of the work. As was to be expected, the fascinating, somber drama of the sea and of the people who live on the shore strongly appealed to the Dutch frame of mind. It was remarkable how the Dutch vocalists took possession of their assignments.

Alexander Krannhals, the conductor, and Friedrich Schramm, stage director, have collaborated for many years. Their creative cooperation in this opera inspired all participants. The soloists also were chosen with discrimination, so that it was in every way an ideal performance. The title role was sung by Frans Vroons, who was deeply moving in his forceful introspective delineation of a part that almost seems to have been written for him. Others who participated meritoriously were Greet Keeman (Ellen), Caspar Broecheler (Kapitan Balstrode), Guus Hoekman (Swallow), and Jo van der Meent ("Auntie"). Very important, too, are the chorus, which sounded with great transparency and power, and the orchestra, which shone especially in the Prelude and Interludes. Kenneth Green, who designed the settings for the world premiere surpassed himself in the execution of fascinating decors. The very important characteristic of this indeed grandiose performance was that it was executed entirely by native talent.

FRITS NOSKE

LONDON

■ The first performance in Britain of Shostakovitch's Tenth Symphony was given in Festival Hall by the London Philharmonic Orchestra under Sir Adrian Boult. The London Ambassador of the U.S.R.R., Mr. Jacob A. Malik, was present and there was an immense audience. Considerable interest in London music circles had been taken in this event and the preliminary announcements gave full publicity to the fact that the Symphony had gained the New York Music Critics Circle Award as "the finest orchestral work performed in New York during the past year." Sir Adrian is a widely esteemed conductor but of a very different school from the dynamic Mitropoulos, who directed the New York premiere; for this reason it is doubtful whether the London performance had the same brilliance and virtuosity it did in New York. Yet the symphony made a striking impression and was received with enthusiasm, the applause continuing for several minutes after the close. A very full orchestra is required including bass drum and cymbals, side drum, triangle, tam-tam, and xylophone, and the orchestration is notable for its richness of coloring and compelling splendor. The four movements contain many original and arresting features, are well contrasted, and the construction of the entire work is masterly in conception and fulfilment.

ARTHUR NOTCUTT

BUENOS AIRES

■ The new management of the Teatro Colon announced the general plans for the forthcoming winter opera season which is to open on May 31 with the local premiere of *La Figlia di Jorio*, an opera by Ildebrando Pizzetti based on the book by Gabriel D'Anunzio, to be conducted by the composer. Other novelties promised are *Comedy on the Bridge* by Bohuslav Martinu and *Erwartung* by Arnold Schoenberg. Regular repertoire further includes *Amico Fritz, La Forza del Destino,*

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Andrea Chenier, L'Amore di tre Re, Boris Godounoff, Faust, Segreto di Susana, Parsifal, and *Tristan and Isolde,* besides a translated Spanish version of *Der Freischutz.* A series of ballets, which includes the premiere of "Usher" by Roberto Garcia Morillo and "El Junco" by Floro Ugarte, besides others, are to be supervised by Leonide Massine and Michel Borovski.

Hector Panizza, Ferrucio Calusio, Fritz Rieger, Jaun Martini, Carlos Cillario, Roberto Kinsky, Reinaldo Zamboni, and Bruno Mari are the conductors appointed, with Otto Erhardt, Josef Witt, Mario Troisi, and Felipe Romito as regisseurs. Among the singers the list of newcomers includes: Mmes. Elena Nikolaidi, Birgit Nilsson, and Georgine von Milinkovic, and Messrs. Gian Giacomo Guelfi, Carlo Zampligli, Roberto Turrini, Guenther Treptow, and Dezso Ernster.

■ The open air series which took place as usual in January, February, and March, climaxed with performances of *The Merry Widow,* offered with gorgeous stage display, and starring Elena Arizmendi as a lively protagonist. The Spanish opera *Marina* (Arrieta), conducted by Felipe Logiovine, was also an outstanding success.

■ The Chamber Concerts Association, which last November elected Jorge M. White President, opened its season of 24 weekly concerts on April 22 with a program which included first hearings of "Coro di Morti" by Goffredo Petrassi, modern Italian composer, "Mimodrama" by Francesco Marigo, Italian composer resident in Argentina. Both works are scored for three pianos, percussion, and male voices. Also programmed were a concert version of Stravinsky's "Les Noces," with Olga Chelavine, Ruzena Horakova, Angel Mattiello and Eugenio Valori as vocal soloists, and Oreste Castronuovo, Rodolfo Caracciolo, Jorge Fontenla, and A. Tauriello as piano soloists, with full chorus and percussion under the baton of Washington Castro. JORGE M. WHITE

TORONTO

■ The second spring program given by the York Concert Society, Heinz Unger conducting, featured Betty-Jean Hagen, Canadian violinist and co-winner of this year's Leventritt award, in the Brahms Concerto. Miss Hagen, a past master in prize-winning, has the Naumberg 1950 award, the Harriet Cohen prize for the outstanding woman musician in the British Commonwealth (London), the Carl Flesch medal (London), the Pathe-Marconi prize (Paris), and the Eaton award (Toronto) already to her credit. The Brahms work brought her the Leventritt, and the Toronto performance was scheduled as a repeat. Having closely followed the career of this brilliant and equally handsome violinist, this writer was disappointed by her interpretation of the work. Taking the long view of things, Miss Hagen has dazzled two continents with her precise technique and rich tone, but she still fails in communicating warmth and excitement to her audience. Brahms' music can sound dull if one approaches it as so many notes, and although I would not say Miss Hagen did just this she certainly left such an impression. Still, I feel confident that this "heartlessness" will disappear with full maturity, and then the world should be thrilled by a great violinist.

The rest of Unger's program included the Genoveva Overture of Schumann and Brahms' Fourth Symphony. The Overture is a rarely played work, and I cannot agree with Dr. Unger's desire to revive it, since it is Schumann at his weakest, wandering and purposeless. The York orchestra was enlarged for this concert to an aggregate of 52 players, but this was still not enough for a proper performance of the Symphony. This was a shame, because Unger had a beautiful conception in mind. The third movement in its skeleton-like sound was as about as exciting a performance I have yet heard. One wishes that this group would confine itself to smaller works more suitable for its instrumentation, rather than those requiring a full symphony orchestra.

■ The Royal Conservatory continued its season of Beethoven with the piano and violin sonatas being given at the school the last three nights in April. The artists were Henri Temianka, violinist, and Leonard Pennario, pianist. Temianka joined the faculty of the Conservatory last fall, and Pennario gave a master class the week following the cycle. Performance-wise all went well, the seasoned Temianka finding a happy meeting ground with the brilliant virtuoso Pennario. However, I must admit that I find too much that is ordinary and banal in most of the sonatas to want me to hear this cycle again. The "Spring," No. 7, and No. 10, are masterpieces, but I could hardly become excited with the rest of them. As for the Kreutzer, I feel that it is an overblown and obvious work, performed far more than it deserves. Bad Beethoven is as bad as you will find in music. Still it was worth three nights to hear these distinguished artists pay intelligent and intensely musical homage to Beethoven.

■ A stunning performance of Verdi's "Othello" was given by the CBC Opera Company on May 4, and Ernesto Barbini deserves the lion's share of credit. Every note and phrase received the most careful attention from this superlative operatic conductor. William McGrath was brought from New York to sing Othello, with the fine Canadian singers Elizabeth Benson Guy as Desdemona and James Milligan as Iago. Opera on radio is not as easy as it seems, and a word of thanks should go to the producer, Terence Gibbs, for the fine job he did.

EZRA SCHABAS

OTTAWA

■ Perhaps the most outstanding artistic performance heard in Ottawa for many years was a recent lieder recital by the young German baritone, Dietrich Fischer-Dieskau. In a program devoted to two groups, six songs from Schubert's "Schwanengesang" and Schumann's "Dichterliebe" cycle, this outstanding young singer drew the wrapt attention of an overflow audience, and held them spellbound until the last note of a third encore. This was singing of the very highest order, interpretative excellence personified. He is by no means only a singer's singer; his gift embraces all the intangible qualities that make a work of art live. Mr. Dieskau was fortunate in being endowed with the added lustre and supreme musicianship of his accompanist, Mr. Gerald Moore, whose limitless faculties of expression, sympathetic and complete understanding of singers and songs matched the stature of the younger artist to perfection.

■ Another evening of delight was spent in the company of the Vienna Boys Choir, whose superb ensemble singing has never ceased to charm this reviewer, despite the ever-changing personnel of the choir through the years. From liturgical music through an entrancingly comical production of Haydn's one-act opera *The Apothecary,* to folksongs and a Waltz and Polka by Johann Strauss, they captivated their audience. Particularly delightful were the quaint accents of the only song they sang in English—"God Save the Queen." ROBERT FLEMING

ISRAEL

■ Israel is poor, musically speaking, these months of spring and early summer, for the Israel Philharmonic Orchestra is on a 10-week tour of Europe,

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and its absence means not only a dearth of orchestral concerts but also the absence of many fine chamber music ensembles which otherwise appear regularly during the season at the Tel-Aviv Museum and House of the Zionist Organization of America, the Haifa Chamber Music Society, the Jerusalem Y.M.C.A., the Rehovot Society of the Friends of Music, and other places.

World-famous contralto MARIAN ANDERSON *bows after a concert in Tel-Aviv with Paul Kletzki, conductor (center), and concertmaster Henry Haftel. Before leaving Israel, Miss Anderson established a new scholarship fund to aid young Israeli musicians.*

The Orchestra left early in May, and the tour takes it to almost every country in Western Europe with the exception of Germany. This is the I.P.O.'s second tour abroad, the first having been the spectacular goodwill tour of the United States and Canada three years ago. Conductors this year are Paul Kletzki and Paul Paray for all concerts except the Italian series, which will be conducted by Leonard Bernstein. Paray and Kletzki have each chosen a short Israeli composition for each program; Mr. Bernstein is conducting a classical program plus Bernstein. Isaac Stern is soloist with the orchestra in Italy and at one London concert; all other programs are purely orchestral.

The Israeli works chosen got a first hearing in two gala concerts of the Orchestra in Tel-Aviv prior to their departure. Both works belong to the "light symphonic" category, and Israeli audiences and critics were at a loss to understand why nothing more substantial and representative had been chosen. The two works are very pleasing, though. Perhaps the choice was made in order not to "antagonize" audiences by playing weighty modern compositions. Lavry's "Israeli Dances," conducted brilliantly by Paul Paray, had been introduced by the French conductor in Detroit last year; "Israeli Sketches" by Josef Kaminski, played under Kletzki, is a brand-new piece, well orchestrated yet a little old-fashioned in harmony and style.

■ The last series of concerts before the Orchestra's departure was the most brilliant of the entire season, with the exception perhaps of the early-season Piatigorsky evenings. Soloist was Marian Anderson, who sang the Brahms "Alto Rhapsody" (with the Tel-Aviv Chamber Chorus participating) in a Hebrew version by E. Dror. Hampered by a bad cold during her first appearance, Miss Anderson was her grand self in later concerts and at her solo recitals, and lovers of vocal art in Israel had one of their rare treats in this field. The contralto's great personality and excellent musical performance captivated the large audiences, and tickets were at a premium. The visitor crowned her unprecedentedly crowded schedule with a concert at the Kinnerot Auditorium at Ein Gev, where she sang for 3,000 music-lovers from the communal agricultural settlements from the Jordan Valley and Galilee.

■ At the Ein Gev Auditorium also, two weeks earlier, the annual Music Festival was held and attracted visitors from all parts of the country and from abroad. This time a central theme was given to the Festival. The 750th anniversary of the death of the great Hebrew sage, Maimonides, was commemorated this year; the sage is buried at nearby Tiberias, just opposite Ein Gev on the shores of Lake Galilee. At the Festival, therefore, a play was presented (by young Israeli playwright Moshe Shamir) with Maimonides as the central figure; an opera by Karl Salomon was set in 12th-century Spain—place and period of medieval Jewry's most splendid achievements (Maimonides himself was born in Toledo in Spain); an evening was devoted to Sephardic (Spanish- and Mediterranean-Jewish) folklore; and a play with music by Menahem Avidom had a Spanish episode.

Karl Salomon's opera *Nedarim* ("Vows"), libretto and music by the composer, revolves around a tale handed down about the poet and sage Yehuda HaLevy, who once—angered by his wife who reproaches him that he does not devote enough time to the family and has not found a husband for their daughter Leah—vowed to give away his daughter to the first man who would enter his house. It so happens that, in spite of all precautions by the bewildered mother, a pedlar enters the house and is accepted by the sage as his pupil; but it later appears—when the mother has mobilized a trio of scholars to absolve Yehuda HaLevy from his vow—that the "pedlar" is a young and brilliant poet, Abraham Ibn Ezra, to whom Leah is given willingly. The story is morally linked with the tragic story of Jephta's daughter (enacted in the prologue to the opera); in the epilogue the fulfilment of another vow is described—Yehuda HaLevy's pilgrimage to Jerusalem from which he never returned. The music to the work is multicolored, characteristically set in the period, if somewhat eclectic. The opera, given in concert form under the baton of Georg Singer, was well received by the first-night audience. Josef Pollak, Antonia Weiss-Lavanne, Celina Alfandari, Rema Samsonoff, Yehoshua Stiel were the able protagonists; the vocal ensemble of Kol Zion laGolah and the Kol Israel Orchestra participated.

The play with music, performed in costumes on the stage, was written by Leah Goldberg and composed by Menahem Avidom. Its theme is the traditional Jewish habit of handing down the story of the Exodus from Egypt "from one generation to the other." The play shows three parallel stories that happened in three epochs: after the Exodus from Egypt in the Sinai desert; during the Spanish Inquisition in a Maranno village; and after the European holocaust in a village of Israel. It is always the story of a young man in search of his people, who finds the beloved of his youth and recognizes her through a song they sang in their childhood. The music to this play is conceived in folk style and the score contains many attractive songs, duets, and choral pieces. The young conductor, Gary Bertini, gave an excellent account of himself in his first large-scale assignment after his return from abroad. Outstanding on the stage was the chorus of students from the Music Teachers' Seminary of Tel-Aviv; the principal roles of the play were sung and acted by Rema Samsonoff, Batia Ostrovsky, Raffael Lavon, Arie Eliaz, Nissim Ron. Sh. Bunim was the director, and the stage sets were by Arie Navon.

■ The Israel String Quartet, led by Lorand Fenyves, played some rare music at the Tel-Aviv Museum. They performed, for the first time in Israel, a series of Haydn Quartets, and gave the premiere performance here of a String Quartet by Gisella Selden-Goth, a post-romantic work by an original musical mind; the otherwise very conservative Museum audience received the premiere very well. The Collegium Musicum circles in Jerusalem (organized by Max Lampel) and Tel-Aviv (led by Eytan Lustig) continued with their good and interesting work; ancient and little-known classical music is presented along with contemporary works.

■ A great event was the first performance in Israel of Honegger's Symphonic Psalm "Le Roi David," given by the Israel Philharmonic in a special concert under the baton of Eytan Lustig, with the Tel-Aviv Chorus and soloists Annette Yoel-Brun, Rema Samsonoff, and Ernst Garay. Josef Yadin was the fine speaker. The work was sung in a Hebrew version by E. Dror. PETER GRADENWITZ

AUSTRALIA

■ While audiences in America are relaxing with a sigh of relief at the prospect of at least some evenings when there is not even one musical event of importance or interest to drag them from their comfortable homes, Australia is getting into stride

with its annual glut of concerts. Melbourne, capital city of the State of Victoria, is typical of the other State capitals and, as I live there, I shall concentrate mainly on its activities.

First of all, let me admit that, as many Australians have only a hazy idea of the population of U.S. cities, I assume a similar lack of accurate knowledge among Americans about our cities. Therefore I shall start off by saying that Melbourne—a lovely city by any standard—has about a million and a quarter inhabitants, while Sydney, our biggest city, has somewhere between one and a half and two millions. The other four State capitals are smaller. I mention this so as to supply some kind of a background for our musical life.

In Melbourne we have lacked the advantage of a permanent conductor. During those eight years that the Sydney Symphony has had Eugene Goossens at its head, with the consequent teamwork that has welded them into a cohesive unit, the V.S.O. has had several "permanent" conductors (permanent, that is, for one or two seasons each)—Castro, Galliera, Susskind—which has meant loss of time learning each newcomer's style and unlearning that of his predecessor. Despite this handicap, the V.S.O. compares well against world standards. I say that not out of pride as a citizen of Melbourne, but because such visiting authorities as Kubelik, Barbirolli, Schmidt-Isserstedt, and others have told me so in personal, "off-the-record" conversations over the lunch table.

I would like to tell you an anecdote about Kubeliks first visit here, in 1946. At lunch one day he heard someone describe a dish as a "beaut," and asked me what that meant. I explained that it was an Australianism meaning extra good, beautiful, in fact, and that if you wanted to be very emphatic you said "b——dy beaut." Next morning the orchestra played a difficult work to his complete satisfaction. Kubelik laid down his baton, drew himself up to full height, and said in an impressive voice: "B——dy beaut!" There was a shout of joy from 75 delighted musicians. From then on Kubelik could have trampled on their necks. They still speak about that morning with relish.

I have mentioned some of the visiting conductors who have led our orchestras, and there have been many others—Beecham, Sargent, Harty, Szell, Jorda, to name only a few. This year we have already had Kurt Woess, Barbirolli will be here before this is in print, and later in the year we are to have Josef Krips—his brother, Henry, is resident conductor of the South Australian Symphony Orchestra in Adelaide. Sir Bernard Heinze and Eugene Goossens are also conducting the V.S.O. during the season. Among visiting soloists this year are Sylvia Fisher (who has made quite a name for herself as the Marschallin in *Rosenkavalier*, and as Isolde), Max Rostal, Colin Horsley, Monique Haas, Mattiwilda Dobbs, Hans Hotter, and others.

Some of the great musicians of the past attended this distinguished reception in Berlin given in 1910 *in honor of Marc Blumenberg, founder of* Musical Courier, *by Arthur M. Abell, Berlin correspondent of the* Courier *for many years and a distinguished musical figure whose musical salons were world famous.* TOP ROW: *Rudolph Ganz; H. H. Osgood; Alexander Petschnikoff; J. Muetter; Arthur van Eweyk; Hermann Fernow, head of the famous Wolff Concert Agency; Oscar Saenger; Louis Bachner; and Romeo Frick.* SECOND ROW STANDING: *Eugene Simpson; Eleanor Spencer; Tina Lerner; Otto Richter; George Fergusson; Mrs. Furgusson; Franz Emmerich, renowned vocal teacher; Albert Jonas; Serge Koussevitzky; Josef Lhevinne; Mme. Kaun; Mme. Speth; Mme. Potter-Frissel; unidentified; Vernon Spencer.* SEATED: *Lilli Petschnikoff; Arthur Abell; Mrs. Abell; Mrs. Blumenberg; Dr. David Jayne Hill, American Ambassador to Germany; Marc Blumenberg; and Ida Hiedler, dramatic soprano of the Berlin Royal Opera.* SEATED ON FLOOR: *Lura Abell, Mr. Abell's assistant on* Musical Courier; *Carla Abell, his daughter; and Wynnie Pyle, widow of the late Harold Bauer.*

■ Some years ago a group of enthusiasts in Sydney banded together, under the title Musica Viva, to give chamber music recitals, and they reached a very high level of string quartet and piano quintet playing, but chamber music is never a money-spinning business (here, at any rate) so a time came when they could carry on no longer, and the Musica Viva Society ceased to function, much to the regret of real music lovers throughout the Commonwealth. Recently funds have been acquired which have enabled it once again to raise its head. The violist—and leading spirit—Robert Pikler, has given recitals here and in Sydney as a starter, and the Society is sponsoring two visiting Quartets—the Pascal from France, and the Koeckert from Germany—on the assumption that if once people can be induced to go to chamber music concerts by organizations with recognized European reputations, they may acquire the habit, and *then*, because they find they enjoy chamber music more than they expected, they may be ready to support a local quartet. It is a laudable aim, and all of us who have the interests of music at heart wish the promoters every success. Musica Viva has headquarters in Sydney, but visits all States.

■ There are quite a number of other Musical Societies giving concerts here in Melbourne: the Astra Chamber Orchestra (all women, under a woman conductor, Asta Flack); the Victorian Chamber Orchestra; the Paul McDermott String Quartet, which has recently been taken over as a going concern by the A.B.C. and renamed the Southern String Quartet; and others. Then there is the Royal Melbourne Philharmonic Choir and a host of local choral societies, some of them extremely good—Australia is recognized as a land of good voices. There is also, at the moment, a visiting Italian opera company presenting all the old, well-tried box office certainties, but so far I have not seen any of their productions.

Though Melbourne and Sydney have not so many concerts as New York, I foresee very few free evenings by my own fireside for the next few months.

JEFFREYS SCHEREK

INTERNATIONAL NOTES . . . . .

At the close of her first tour of Israel, **Marian Anderson** endowed a scholarship fund in Tel Aviv to aid young musicians, to be administered by The American Fund for Israel Institutions. . . . **André Mertens,** Vice President of Columbia Artists Mgt., has been awarded the Officer's Cross (Order of Merit) of the Federal Republic of Germany for furthering cultural ties be-

JOYCE FLISSLER, *gifted young American violinist, has received the unprecedented honor of being chosen as next year's exchange artist by three foreign musical organizations in Brazil, Mexico, and France. The exchange was arranged under the International Exchange Program of ANTA.*

tween West Germany and the U.S., particularly in the field of music. . . . **Hy Faine,** National Executive Secretary of the American Guild of Musical Artists (AFL), has been granted a leave of absence by the governing board of AGMA in order to accept an invitation from Mrs. Golda Myerson, Minister of Labor in Israel, to assume a position as Special Consultant to the Minister on labor relations problems. . . . **Max Rudolf,** artistic administrator and conductor of the Metropolitan Opera, has been engaged to conduct a complete recording of Mozart's "Don Giovanni" for Cetra in Torino in early June. . . . June 22nd will witness the formal opening of a new **International Dance Festival** in Genoa, Italy. Internationally famous dance groups and soloists will be featured, and a number of premieres are scheduled. . . . A new international festival of music and drama will be inaugurated this year in Greece. Sponsored by the Greek government, it will be called the **Festival of Athens** and will be held from Aug. 27 to Oct. 2 in the outdoor theatre of Herod Atticus at the foot of the Acropolis. International artists and groups will be featured, and it is hoped that in future years the famous amphitheatres at Epidaurus and Delphi will be utilized. . . . The **N. Y. Philharmonic-Symphony** under Dimitri Mitropoulos will give two concerts in West Berlin during the Fifth Festival of Berlin (Sept. 17 to Oct. 4). . . . The **Sixth International Musical Festival of Constance-on-Bodensee,** with the emphasis this year on chamber music, will be held in the palace on Mainau Island of Lake Constance, Germany, June 26 to July 20. . . . **Seymour Bernstein** (pianist), **Kenneth Gordon** (violinist), and **Richard Kay** (cellist) will this summer become the first Western artists to make a concert tour of Korea for civilian audiences. Under the joint sponsorship of the Specialists Division of the United States Department of State and the Korean Symphony Society, the three artists will play approximately 125 engagements throughout Korea, appearing in both solo and group recitals. . . .

(*Continued from page* 12)

EUROPE

AUSTRIA

Bregenz. Music Festival. Light-opera and ballet performances and concerts. July 23 to Aug. 15.
Graz. Summer Festival. Opera, dance events, and concerts. June 18 to July 10.
Salzburg. Salzburg Festival. Opera performances and concerts. July 24 to Aug. 30.
Vienna. Spring Music Festival. Opera performances and concerts. June 4 to 26.

FINLAND

Helsinki. Sibelius Festival. June 10 to 18.

FRANCE

Aix-en-Provence. International Festival of Music. Opera performances and concerts. July 10 to 31.
Arles. Opera Festival. June 20 to July 10.
Besancon. Music Festival. Sept. 3 to 13.
Lyon-Charbonnieres. Music Festival. June 20 to July 10.
Marseille. Music and Dance Festival. July 1 to 10.
Menton. Music Festival. August 1 to 14.
Nice. Music Festival. June.
Nimes. Summer Festival. Dance events. July.
Prades. Chamber-music programs, directed by Pablo Casals. August.
Strasbourg. Music Festival. June 10 to 17.

GERMANY

Ansbach. Bach Week. June.
Augsburg. Opera Festival. August.
Baden-Baden. New Music Festival. June 17 to 23.
Bayreuth. Bayreuth Festival. Wagner operas. July 22 to Aug. 21.
Berlin. Berlin Festival Weeks. September 17 to Oct. 4.
Darmstadt. New Music Festival. August.
Koblenz. Season of outdoor operettas. June 25 to Sept. 11.
Munich. Opera festival performances by Bavarian State Opera. Aug. 12 to Sept. 11.
Stuttgart. Richard Strauss Festival. June.
Wurzburg. Mozart Festival. June 11 to 25.

GREAT BRITAIN

Edinburgh. Edinburgh Festival. Opera and ballet performances and concerts. Aug. 21 to Sept. 10.
Glyndebourne. Glyndebourne Opera Festival. June 8 to July 26.

ITALY

Enna. Opera performances at Lombardi Castle. July.
Florence. Musical Evenings. July and August.
Milan. Opera and concert season at La Scala. June to September.
Perugia. Sagra Musicale dell' Uhbria. Sacred choral concerts. Sept. 26 to Oct. 4.
Rome. Opera performances at Baths of Caracalla. July.
Venice. International Festival of Contemporary Music. Sept. 11 to 22.
Verona. Opera performances at the Verona arena. July and August.

THE NETHERLANDS

Holland Festival. Opera and ballet performances and concerts. June 15 to July 15.

SWEDEN

Stockholm. Music and drama festival. June 5 to 12.

SWITZERLAND

Fribourg. Music Festival. July.
Lucerne. International Festival of Music. Aug. 6 to 27.
Zurich. June Festivals. Orchestra concerts in the Tonhalle.

DECEASED

■ BARON GENNARIO MARIA CURCI, renowned vocal coach who trained many of the greatest singers of yesterday and today, including Amelita Galli Curci, April 13. Many honors came to Baron Curci for his composition, his acting, and (from the former King of Italy) for "diffusion of Italian Culture abroad." His musical training was at Rome's St. Cecilia Academy, and his personal operatic career began in Naples. After coming to America, he became a resident of California. From 1932, he was occupied with play-writing, cinema engagements, and teaching.

■ GEORGES ENESCO, famed violinist and composer, May 4, aged 73, in Paris. Born at Liveni, Rumania, he began playing the violin at four and entered the Vienna Conservatory at seven, winning the Gesellschaft Medal before continuing intensive study at the Paris Conservatory. During these early years his compositions were being programmed and have subsequently been performed with his maturer works in all the music centers of this country and Europe. In 1946, and again in 1952, Enesco was heard in concert in America; he also appeared as guest conductor with major orchestras, including the N. Y. Philharmonic-Symphony, the Pittsburgh Symphony, and the Cleveland Orchestra. In 1936 he married Princess Marie Rosetti-Tescano, who survives him.

■ HERMANN WEIGERT, internationally known Wagnerian coach, member of the Metropolitan Opera's musical staff for 13 years, April 12, in New York. Born in Breslau, Germany, in 1890, he was a conductor at the Berlin State Opera for 19 years, beginning in 1914. After World War I, he became Professor at the Berlin Hochschule. He introduced, adapted, and conducted the Kurzoper, the first abridged recordings of opera to be performed in Europe. In addition to his opera duties in New York, Mr. Weigert's association with major singers and the preparation for gala presentations of Wagnerian works took him as far west as San Francisco and as far east as Covent Garden and Bayreuth. Since 1939 he has been the sole operatic teacher of his famous wife, Astrid Varnay, resigning from other commitments in 1947 to travel and work with Mme. Varnay in a musical partnership which included recordings for Deutsche Grammophon and Remington, opera performances in Continental Europe, and recitals throughout the United States and Canada.

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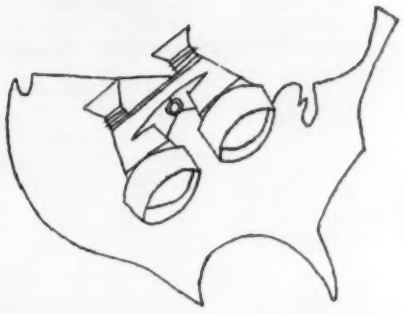

THE NATIONAL SCENE

CLEVELAND

■ George Szell chose Brahms' German Requiem as a somber finis to the 37th season of the Cleveland Orchestra. Frances Yeend, soprano, and Mack Harrell, baritone, together with the Cleveland Orchestra Chorus of 250 formed the impressive ensemble to supplement the orchestra. The overall impression was too much gloom and a great monotony not to be found in any other composition of Brahms. "Harold in Italy" was the featured work of the 23rd pair of concerts, with Abraham Skernick soloist in the important viola part, which he essayed with beautiful tone and technical skill. A first performance at these concerts of the Dance Scenes for Orchestra by Bernard Rogers of the Eastman School faculty were warmly received and applauded.

■ A great deal should be said about the week of opera by the Metropolitan—this having been its silver jubilee season in Cleveland—but lack of space does not permit. However, disappointment in many circles and with many aspects has been clearly expressed. First by attendance figures: instead of the usual 65,000 to 70,000 attendance, the figure was far below the 45,000 mark. Repertoire, modern experimentation, a withholding of the finest new artists, and many more reasons can be guessed. The second golden era with Edward Johnson and his thrilling Wagnerian wing—Flagstad, Melchior, Traubel, etc.—is often being recalled with nostalgia! We noticed with special satisfaction that the "good, old Pagliacci" has been substituted for the atrocious experiment of three or four seasons ago. Now if the powers will also scrap the new *Carmen*, *Faust* and *Aida*, things may take a turn for the better, as these operas are the mainstay of hinterland performances!

■ The Cleveland Chapter of the Society for Strings presented three outstanding events on three successive Sundays in May: a magnificent violin recital by Oscar Shumsky, an equally absorbing recital by cellist Leonard Rose, and an important piano recital by Seymour Lipkin, who demonstrated his erudition and fine pianism in the great Beethoven "Hammerklavier" Sonata. Formerly of Cleveland, both Mr. Rose and Mr. Lipkin were feted with great pride by overflow audiences.

■ Station WSRS presented the third of Leslie Kondorossy's six one-act operas in its premiere performance. *The Midnight Duel*, a music drama in one act, is a fascinating tale with a libretto by Caroline Kulin. The music is tuneful and well adapted to the story, and the composer has an easy flow of expressive melody and is adept at orchestration. These short operas should fill a need in college and music conservatory programs.

■ The Museum of Art turned away hundreds unable to gain admission to the beautiful piano recital by Ania Dorfmann, appearing here for the first time. Her program was conservative and was played in the wonderfully classic style so rarely heard in the concert hall today. We hope the young pianists of the brittle tone and percussive era learned from her playing the value of the singing tone.

■ At Severance Hall, Hyman Schandler, conductor of the Women's Symphony Orchestra, introduced Andre Kuprevicius, newcomer to Cleveland. The pianist, who has joined the faculty of the Music School Settlement, was heard in a fine performance of Chopin's E Minor Concerto. Technique, tone, style, and expression were of the highest order and he scored successfully with a large audience.

■ Two hundred members of Sigma Alpha Iota were invited to attend an excellent piano recital by their sorority member Jean Geis, who now resides in Cleveland. Mrs. Edgar J. Rose opened her hospitable home for the event, Winner of the National Federation of Music Clubs Award several years ago, the young pianist showed fine artistry in her well-chosen program. . . . At the Woman's City Club

The famed CONTINENTAL-AIRES *are congratulated by Fred Leist, president of the Oshkosh, Wisconsin Civic Music Association following their recent concert. Left to right: Wanza L. King, baritone; Clinton Holland, tenor; Mr. Leist; Julian Parrish, pianist-arranger; Robert Bulger, tenor; and J. Wayland Jackson, bass.*

Joseph Hendrichs, artist pupil of Edgar Rose, was heard in two Chopin and Debussy groups. . . At the Public Library, Franklyn Carnahan's artist pupil William Kitt presented a comprehensive program of piano works from Beethoven to Godowsky, for which he earned well-deserved plaudits. . . . Karamu Theatre presented the young Cleveland baritone Raoul Abdul, now studying with Alexander Kipnis, in a song recital of merit. Miss Frieda Schumacher furnished artistic support at the piano.

ROSE WIDDER

CINCINNATI

■ Thor Johnson, conductor of the Cincinnati Symphony Orchestra, permitted no interest to lag in the season's last three subscription concerts. Michael Rabin's growth in the emotional and artistic aspects of violin mastery has kept pace with his remarkable technical achievements, as was shown in the fine, careless rapture with which he tossed off the Mendelssohn Concerto. The novelty of the April 1-2 concert pair lay in the insight afforded by Wallingford Riegger's "Canon and Fugue" and "Dance Rhythms" in modern treatment of melody and harmony.

Sigmund Effron, concertmaster of the Cincinnati Orchestra, and his accomplished wife, Babette, pianist, shared honors as soloists at the Holy Week concerts in the first local performance of the Chausson Concerto for Piano, Violins, and Strings in D. In this work the original string quartet background was judiciously augmented by the entire string section of the orchestra, including the contrabasses. The concerto is an attractive one, lush with late 19th-century romanticism, and was played with poetic perception and passion by both soloists.

This program's chief interest centered in the first Cincinnati performance of four Greek Dances by Nikos Skalkottas, a favored pupil of Schoenberg. These dances, original in their use of musical devices, are a strik-

ing refutation of the prevailing notion that all modern music is agonizing. In melody and rhythmic impulse they are fresh and remarkably effective. Other works by this new composer are awaited with relish.

The best was, of course, reserved for the last pair of concerts on April 15-16, when Dietrich Fischer-Dieskau made his American debut. The young German baritone, a commanding figure both artistically and physically, is a superb musician in addition to being a beautiful singer. This observation, made during last summer's sojourn in Bayreuth, was reinforced on this electrifying occasion. His lovely and mellow voice is controlled by a keen intelligence that expresses every shade of emotion and dynamics.

The outstanding characteristic of Fischer-Dieskau's singing is its spiritual impact, discovered in the Brahms Requiem to which Conductor Thor Johnson imparted many grandiose moments. It was in the more intimate, romantic sections that his choristers, composed of University singers from Cincinnati's environs, failed to grasp the significance of a text foreign to their native tongue. Eleanor Ryan, a Cincinnati soprano, sang the part allotted to her with some musical inaccuracies but with excellent quality.

■ On April 5, the LaSalle String Quartet, assisted by the fine organ playing of Wayne Fisher, performed most engagingly several Mozart sonatas for strings and organ, in a special concert at the College of Music. A welcome feature was the latest quartet in F-sharp Minor (Op. 47) by octogenarian and music enthusiast Martin Dumler. The music is unabashedly conservative, a fact seemingly appreciated by the audience's enthusiastic reception. An excellent performance of Bach's Concerto in D Minor for Two Violins and Strings, with Walter Levin and Linda Sharon as soloists, assisted by the LaSalle group augmented by Vera Graf, violin, and Alexander Ciring, double-bass, closed a most pleasing concert.

LOUIS JOHN JOHNEN

PHILADELPHIA

■ The Orchestra, now on its first tour of the European continent, gave the home town a tour preview in its final regular pair and in the three concerts in the huge Convention Hall, which were in return for the City's annual $50,000 grant.

■ William Warfield displayed superb vocal control in all ranges, musicianship and power to match, in his singing of Copland's five Old American Songs, the Credo from *Otello*, and a Handel air, at Convention Hall. Warfield is appearing on 7 of the 28 European programs; Alexander Brailowsky is the only other featured soloist on the European tour.

■ The most demonstrative audience of recent years hailed Beniamino Gigli in his farewell appearance here. The tenor's voice retains much of its old glory, and in a demanding program he showed he still has a beautiful mezzo voice and can spin out a melting pianissimo. There was obvious forcing in some of the operatic arias, but Gigli still managed more than one high C.

Gigli's appearance was sponsored by the Philadelphia Civic Grand Opera Company, which just a week before had closed its season with *Carmen*. Jean Madeira was a vocally able Carmen but rather tame dramatically. Walter Fredericks and Sonia Leon were competent as Don Jose and Micaela; Cesare Bardelli was a spirited Toreador. Giuseppe Bamboschek conducted ably.

■ The Co-Opera Company, a young group that presents one-act operas in English, in the round, gave an encore presentation of Arthur Benjamin's *Prima Donna*, in plot and score one of the finest of contemporary comedy operas. Less satisfactory was the world premiere of *The Delinquents*, a tragedy by Martin Kalmanoff.

■ Two performances by the Ballet Theater, including Antony Tudor's *Romeo and Juliet*, with John Kriza and Nora Kaye, closed the Philadelphia Forum's 34th season. Next year's list includes the Little Orchestra Society, with Rudolf Firkusny, in a Mozart program; Mantovani and his orchestra; Gerald Moore in "The Accompanist Speaks"; Les Compagnons de la Chanson with Emanuelina Pizzuto, pianist; Mischa Elman and Walter Gieseking in recitals; the Boston Symphony under Munch; the National Ballet of Canada; Ballets Espagnols; and other events.

■ Artur Rubinstein was in masterly form for his piano recital, concluding Emma Feldman's All-Star Concert Series. Next season Miss Feldman will present the Sadler's Wells Ballet; Gina Bachauer, pianists; the Philadelphia Orchestra under Ormandy in a concert version of *Traviata*, with singers from the New York City Opera; the Azuma Kabuki dancers; Nathan Milstein; Hilde Gueden and Cesare Valletti in joint recital; the Mozart Piano Festival with Luboshutz & Nemenoff and Boris Goldovsky; the Virtuosi di Roma; and an opera recital by Richard Tucker and Frances Yeend.

SAMUEL SINGER

OKLAHOMA CITY

■ Leopold Stokowski brought Shostakovich's Tenth Symphony to Oklahoma City. It was a festive evening full of electricity and tension. With only a few rehearsal days at his disposal, and an orchestra that did not know him personally as a conductor, it was amazing what results he achieved. The strings sounded mellow and soft, as they never did before; even in fortissimo passages the tone was noble and free from harshness. The usual predominance of brass and woodwinds was eliminated by an unconventional seating.

"Dubinushka" by Rimsky-Korsakoff, a colorful orchestral setting of a revolutionary song, written on the occasion of a minor uproar during Rimsky's conservatory years, opened the concert in an interesting way. Then came the Symphony, which this writer counts among the great symphonic works of our time. Here, indeed, is one of the few modern composers who is able to build a large form and has sufficient breath for it. The symphony in its architecture is simple, the themes are clear and understandable, but its performance is technically difficult, its texture complex and highly contrapuntal. Shostakovich's musical language comprises all means of expression, from melodic sweep to nostalgic melancholy, his contrapuntal technique is sometimes amazing. For all his originality, however, Shostakovich is not untouched by his great symphonic predecessors; this reviewer heard quite frequently passages which reminded him strikingly of Mahler's inimitable "Weltschmerz." A great score and an inspired performance made it a memorable evening, even if the following numbers were merely concessions to the audience ("Clair de Lune" by Debussy-Stokowski) or to the virtuosity of the conductor (Prelude and Love Death from *Tristan and Isolde*).

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Seventh Season

Photo: Wayne Hunt

La Bohème

April 28 and 30, 1955

Nadine Conner (Mimi), Brian Sullivan (Rodolfo), Joan Francis (Musetta), Jon Paul Jones (Alcindoro), William Wilderman (Colline), Arthur Newman (Schaunard), Richard Torigi (Marcello), and members of the Tulsa Opera Chorus.

Stage Director
Anthony Stivanello

Musical Director and Conductor
Gerald Whitney

Faust

October 20 and 22, 1955

Eugene Conley (Faust)
William Wilderman (Mephistopheles)
John Brownlee (Valentine)

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TULSA OPERA INC.

phony Orchestra were baritone Walter Cassel; pianist Eugene List and violinist Carroll Glenn in an All-Tchaikovsky evening; Sylvia Zaremba, who gave a stirring and powerful performance of the Khatchaturian Piano Concerto. Marina Svetlova gave an evening of dance with our orchestra, very much to the delight of the many ballet fans in our city. Jascha Heifetz, the infallible, gave a solo recital, masterfully accompanied by Brooks Smith, and again gave proof not only of the highest virtuosity but of true musicianship, especially in his rendition of Beethoven's "Kreutzer" Sonata, which he played with flawless beauty and an admirable sense for style. Isaac Stern played the Mendelssohn Violin Concerto superbly. The orchestra gave a spirited reading of Samuel Barber's Dance Suite "Souvenirs." The performance of Berlioz' Requiem was one of the highlights of the season.

Besides its regular concerts and the weekly broadcasts from coast to coast over Mutual network, the orchestra played several little Symphony concerts ("In-the-Round," as they are called, because the orchestra is seated in the middle of a smaller, more intimate hall than the big auditorium, where the regular concerts take place, and the audience sits around the orchestra, as in an amphitheater). The numbers, mostly chamber music, are introduced in a charmingly informal way by the conductor, Guy Fraser Harrison. Among the most interesting works performed in this series were the Toccata for Percussion Instruments by Chavez, which reaches from the lyrical to the savagery of the jungle, and a "Suite of Music by Royalty" by Maganini, a collection of compositions attributed to kings and princes from Henry VIII of England to Frederick the Great of Prussia. One of these Little Symphony concerts was the farewell as a conductor of Robert Rudié, the orchestra's able and beloved concertmaster during 11 years, who will devote himself from now on to a career as soloist only.

LOUIS MAY

ATLANTA

■ Celebrating this season its tenth anniversary, the Atlanta Symphony Orchestra and Henry Sopkin, conductor, were signally honored on Feb. 6 in a special coast-to-coast broadcast over the NBC Network. Programmed were Beethoven's Fourth Symphony, "The White Peacock" by Griffes, and "Til Eulenspiegel" by Strauss.

The Symphony's tenth subscription concert, Mar. 15, was taped for broadcast to Southeast Asia by the Voice of America in tribute to Norodom Sihanouk Varman, King of Cambodia, whose composition, "Cambodian Suite," was featured on the program. Arranged by Andre Kostelanatz, the three movements ("Berceuse," "Nostaglia," and "Cherie") seemed more redolent of Broadway than oriental in flavor. Nong Kimmy, Cambodian ambassador, was feted guest of the occasion.

Young Michael Rabin's virtuosity and beautiful tone were enthusiastically acclaimed in a polished performance of Glazounov's Violin Concerto in A Minor. A spirited reading of Mozart's "Jupiter" Symphony and the "Easter" Overture by Rimsky-Korsakov completed the orchestral offerings.

■ In top form, the peerless Philadelphians provided one of the season's memorable highlights on Feb. 28, in distinguished performances of Handel's "Water Music" Suite (arr. Ormandy), "Pohjola's Daughter" by Sibelius, "Til Eulenspiegel" by Strauss, and Tschaikowsky's Fourth Symphony, under Eugene Ormandy's leadership.

■ The Atlanta Opera Arts Association, inaugurated two years ago as an opera workshop and proving ground for local talent, scored a notable success in two spring presentations of Verdi's *Rigoletto,* and one of Puccini's *La Bohème.*

■ Ralph Errolle, former member of the Metropolitan Opera Company and presently affiliated with the Opera Arts department of Louisiana State University, has been granted leave of absence to serve as General Director of the Atlanta Association. The impressive results achieved under Mr. Errolle's expert guidance emphasize the importance and value of such an outlet for promising young singers.

■ For the past five years, Emory University students, faculty members, and a limited number of guests have enjoyed the unique privilege of hearing, free of charge, an annual series of five topflight concert attractions through the generosity of Mrs. Charles Howard Candler and members of her immediate family.

This year, a special four-event Festival of Music, Apr. 12-15, followed the regular Chamber Music series. In the opening recital, Emanuelina Pizzuto, gifted young Atlanta pianist, who will tour next season as soloist with the French singing group, "Les Compagnons de la Chanson," disclosed brilliant technical facility, variety of tonal coloring, and an ingratiating lyricism in selections by Beethoven, Schumann, Chopin, Debussy, Chabrier, Ravel, and Saint-Saens.

■ Igor Gorin, in debut, electrified a large audience by his command of style and rich, ringing basso in a diversified program of arias by Handel, Secchi, Haydn, Wagner, and Verdi, songs by Schubert and Strauss, and groups of Russian and English songs and spirituals. Harvey Hinshaw was his excellent accompanist.

■ A joint recital by mezzo-soprano Jennie Tourel and violinist Tossy Spivakovsky provided an evening of unalloyed delight. Miss Tourel brought into play every facet of her interpretative art in widely varied selections by Duparc, Ravel, Debussy, Villa-Lobos, and Guarnieri and in concerted numbers by Bach, Rachmaninoff, Gounod, and Massenet, richly enhanced by Mr. Spivakovsky's mellifluous obbligati. A final group of three piquant items from *Tulipatan* by Offenbach (noted as "first performance outside New York") were inimitably mimed by Miss Tourel, inciting the student contingent to uproarious applause. Brahms' Sonata in D Minor, as major offering, companioned by Adagio (Corelli-Spivakovsky), and selections by Smetana and Tchaikovsky were played with sover-

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eign distinction by Mr. Spivakovsky. Both artists were accorded a tumultuous ovation by the capacity audience. Robert K. Evans and Leopold Mittman, accompanists for Miss Tourel and Mr. Spivakovsky, respectively, supplied most competent support at the piano.

■ The final concert brought an impressive performance of Mozart's "Requiem" by the Emory University and Agnes Scott College Glee Clubs and Emory Women's Chorale under the direction of Dr. Malcolm H. Dewey. The chorus was accompanied by an ensemble of 20 instrumentalists from the Atlanta Symphony Orchestra, with Ray Martin of the Agnes Scott faculty at the organ. The splendid precision, the beauty and balance of the vocal tone and inner glow with which the great work was sung, bespoke not only excellent preparation on the part of the collaborating directors — Dr. Dewey of Emory and Miss Roxie Hagopian of Agnes Scott—but a sensitive awareness on the part of the young choristers of the music's intrinsic beauty and solemnity.

■ Atlanta will play host to the Metropolitan Opera Company, Apr. 27-30, 1956, in five performances that include *Carmen*, with Blanche Thebom in the title role and Richard Tucker as Don Jose; *Manon Lescaut*, with Licia Albanese, Fernando Corena, Guiseppe Campora, and Nicola Moscona in the leading roles; *Andrea Chenier*, featuring Zinka Milanov, Mario Del Monaco, Leonard Warren, and Herta Glaz; *Barber of Seville*, with Eugene Conley, Roberta Peters, Fernando Corena, Robert Merrill, and Jerome Hines; and *Madame Butterfly*, with Dorothy Kirsten, Giulio Gari, Frank Guarrera, and Mildred Miller as principals. Owing to the demand for tickets last season, a fifth opera was added this year.

MARGUERITE BARTHOLOMEW

DOROTHY EUSTIS, *one of Phi Beta Fraternity's most gifted pianists, was featured recently as guest soloist in Rachmaninoff's Second Piano Concerto at the final concert of the Florida Symphony Orchestra in the Municipal Auditorium, Orlando, Fla. Frank Miller conducted. The success of the concert forced a repeat performance the following night at Daytona Beach.*

MIAMI

■ Recent world premieres of orchestral works by Paul Creston and Robert Strassburg were two of the high points in this season's music events in Miami. Robert Strassburg's "The Patriarchs" (Four Statements for String Orchestra) was premiered by the University of Miami Symphony Orchestra, John Bitter conducting. It opened the April 17th program which featured the brilliant pianist Claudio Arrau in a spectacular performance of Brahms' Concerto No. 2. "The Patriarchs" seeks to illuminate four statements by great figures of the Old Testament. Each movement is devoted to a different Biblical figure—Moses, David, Job, and Isaiah.

Strassburg is not only a craftsman but a composer with something to say. His rhythms are basically simple but texturally never dull and repetitious. The main interest in this work lies in its melodic content. Though his work is largely expressionistic, he has seized on an effective impressionistic device in "The Patriarchs": a succession of harmonies in which each note seems to caress the next. Mr. Strassburg was present for the performance which was very well received by the audience.

On April 24th John Bitter conducted the world premiere of Paul Creston's Dance Overture. This work was commissioned for the University of Miami Symphony by the National Federation of Music Clubs for its biennial convention of 1955. Mr. Creston completed this work in December of 1954. The work is in four sections, performed without pause, each section being an idealization of a national dance rhythm: the Spanish bolero, the English country dance, the French loure, and the American square dance. The material for each section comes from one main theme, which is transformed to fit the particular dance and mood. The various nationalities were incorporated in the composition in conformity with the theme of this particular celebration — namely, the different countries which have ruled the state of Florida. Creston has a particular weaving talent when using polyrhythms simultaneously, and achieves beautiful sounds effects from a unique handling of woodwinds and percussion. His work never was thematically dull. It contained a brilliant array of "Americana" variations that said something new and different in every phrase. PHILLIP LAMBRO

BIRMINGHAM

■ The Metropolitan Opera Company paid its annual visit to Birmingham this season under the auspices of the

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Birmingham Music Club, presenting two operas on two successive evenings, *Faust* and *Tosca*. Both performances were splendidly given and attended by capacity audiences. The Metropolitan Opera will appear here again next season, when the Music Club celebrates its Golden Anniversary.

Once again the Birmingham Symphony Orchestra has, through music, conveyed a message of good will and friendship to a foreign country. Its final concert of this season at the Municipal Auditorium was recorded by the Voice of America for broadcasting to Bombay, India. Norman Clautier was present representing the Voice of America, and the Minister from India, J. K. Atal, came from Washington, D. C., to deliver a most inspiring message from his people to the people of Alabama He said that the people of India liked American music on their airways. Thus, through the only international language that can be generally understood, an elderly democracy—as democracies go—has spoken to one of the youngest democracies. "As a democracy," Mr. Atal said, "India may be young; but as a civilization of great culture it is very old. A nation nurtured on Gandhi's philosophy, and now ruled by his disciples, will never let down the great cause of preserving peace and human dignity." The Orchestra, Arthur Bennet Lipkin conducting, opened with our National Anthem, followed by the National Anthem of India. Soloist with the Orchestra on this occasion was the Greek contralto Elena Nikolaidi. The concert proved one of the best of the season.

■ The Birmingham Opera Association, a non-profit civic organization, has been formed and duly incorporated here. The object of the organization is to bring new cultural opportunities to this city through locally produced operas combining top local and Alabama talent with that of nationally known stars.

Chairman of the Opera Association is Martha Dick McClung, head of the Voice and Opera Department of Birmingham Conservatory of Music, who states that the establishment of this organization will provide opportunities for young talent from Birmingham and Alabama to compete for roles in the operas chosen. The Opera Association will use talent from the Birmingham Symphony Orchestra and the Birmingham Civic Ballet. Other trustees include Mrs. Henry P. Johnston, Eason Balch, Dr. and Mrs. Henry Edmonds, Lily Mae Caldwell, Mrs. Weyland Pickard, Arthur Bennett Lipkin, Glenn Nichols, and Milton H. Andrews. ALICE GRAHAM

CHICAGO

■ As June ushers in the season of music festivals, Chicago eagerly awaits the openings of the Ravinia Festival and Grant Park concerts, June 20 and 22 respectively. Six Ballet Theatre performances (June 20-25) will precede the 20th season of symphony music beginning June 28, with guest conductors Eduard van Beinum, Pierre Monteux, Morton Gould, and Enrique Jorda. Among the celebrated soloists who will be heard with the Chicago Symphony, will be Mischa Elman, Rudolph Serkin, Isaac Stern, Eugene Istomin, Elisabeth Schwarzkopf, Jorge Bolet, Leonard Rose, Zadel Skolovsky, and Vera Franceschi. In addition to these artists, there will be Whittemore and Lowe, who will appear with Morton Gould and the orchestra; Nancy Carr, Lillian Chookasian, John McCollum, and Donald Gramm, soloists in Beethoven's Ninth Symphony, with the Northwestern University Summer Chorus; and the Dave Brubeck Quartet (July 11 and 13). A seventh week of chamber music will feature Leonard Rose, Isaac Stern, and Eugene Istomin as a trio.

THADDEUS KOZUCH, *well-known pianist and artist-teacher on the faculties of De Paul and Northwestern Universities, will give a recital on June 19 for the Minnesota Music Teachers' Association at the University in Minneapolis, to be followed by a master class beginning June 21. On June 27 Mr. Kozuch will appear in recital at Sam Houston State Teachers College, Huntsville, Texas, and conduct a three-day seminar on the campus.*

The 21st consecutive season of Grant Park concerts will open under the direction of the resident conductor, Nicolai Malko, who will be on the podium for ten concerts of the eight-week season. Guest conductors engaged are Leo Kopp, Alfredo Antonini, Andre Kostelanetz, Milton Katims, Franz Allers, Izler Solomon, Silvio Insana, and Joseph Rosenstock. Soloists making return appearances to Grant Park are the Swedish Choral Club, with Harold Brindell, Andrew Foldi, Alice Riley, and Rosemary Ance; Mischa Mischakoff, Paul Olefsky, Laurel Hurley, Jacob Lateiner, Wilma Spence, Jon Crain, Lawrence Winters; Lawrence Gray, Gerald Smith, Charles Rich, Blanche Lewis (who will have supporting roles in a concert version of *Tosca*); and the Chicago Park District Opera Guild, which appears annually. New to Grant Park this year will be: Erica Morini, Robert Muczynski, Willard Straight, Adele Addison, Salvatore Baccaloni, Edouard Gordon, Brenda Lewis, Bernardo Segall, Oscar Shumsky, Appleton and Field, Frances Bible, and Hugo Kolberg (the new concertmaster of the Grant Park Symphony Orchestra this season).

■ The Chicago Symphony Orchestra's 64th season, the second under Fritz Reiner, came to a glorious ending with an all-Beethoven program presented before a packed and enthusiastic audience at Orchestra Hall, April 21. The First and Ninth Symphonies, admirably performed, bowed out the final pair of Thursday-Friday concerts. Assisting artists were Frances Yeend, Carol Smith, Jan Peerce, Cesare Siepi, and the Swedish Choral Club.

Desire Defauw, warmly welcomed by his large audience, occupied the podium as guest conductor of the Chicago Symphony Orchestra at its penultimate Saturday Evening concert of the season. An elegant reading of von Reznicek's Overture to *Donna Diana* opened the concert and paved the way gracefully for Chausson's B-flat Major Symphony, given an inspired performance. Rimsky Korsakov's "Scheherazade" Suite closed the program brilliantly, with Defauw receiving prolonged acclaim.

■ Dr. Herbert Zipper, internationally known educator, composer, and orchestral conductor, was recently appointed conductor of the Chicago Business Men's Orchestra to succeed the late George Dasch, conductor of the orchestra for the past 21 years. An American citizen since 1949, Dr. Zipper, since coming to the United States on a cultural mission from the Phillippine Government, has served on the faculty of the New School for Social Research, as Musical Director of the Brooklyn Symphony Orchestra, and for the past two years has been Director of the Community Music Center of the North Shore, Winnetka, Ill. Dr. Zipper will resume his duties in this capacity together with preparations for the Chicago Business Men's Orchestra 1955-56 season, on his return in September from the Phillippines, where since 1951 he regularly directs the summer festivals of the Manila Symphony Orchestra.

■ One of the more interesting of the late spring concerts was the program of contemporary vocal and choral music which had won the Fromm Music Foundation awards, presented on this occasion by the Foundation. Wilhelm Killmayer, represented by two world premieres—"Missa Brevis," for mixed chorus a cappella, and "Lorca Romanzen," for soprano, piano, and percussion—made the most important contribution of the evening with the latter work, a cycle of five songs set to poems of Garcia Lorca. This was a powerful score with a performance to do it full justice. Leontyne

Price handled the text remarkably well, and with George Schick's expert playing and direction from the piano and with first percussionists from the Chicago Symphony, the novelty was most exciting.

A larger, more conventional mass by Lou Harrison opened the program impressively. It had passages of striking beauty, and maintained the continuity of mood throughout its five movements. Hugo Kauder's finely musical settings of Ten Poems from James Joyce's "Chamber Music" (for soprano, alto, tenor and string quartet), well delivered by Mary Jane Paul, Dorothy Clark, William Miller, and the Walden String Quartet; and Alan Hovhaness' "The Stars" (on a text by Henry David Thoreau) for mixed chorus, soprano, English horn, celesta, harp, and strings completed the program. The composer has caught the spirit of the text with a sensitive and telling pen, and was fortunate in having as interpreters Mary Jane Paul, the University of Illinois Choir, instrumentalists, and Sinfonietta (Paul Young, Conductor) all of whom also participated in performances of both masses.

■ Early songs from the pen of Rudolph Ganz (dated 1900-1907) found in Esther Goodwin La Berge a well-voiced mezzo soprano and an intelligent and charming interpreter, in the recent recital given at Chicago Musical College of Roosevelt College in the School's own Recital Hall. With Mr. Ganz at the piano, Mme. La Berge brought out all of the musical subtleties, the good humor and whimsy of these imaginative songs, so surprisingly "modern" for their time. Assisting artists on the program were duo-pianists Lillian Najarian and Joseph Baker, in works of Bach, Mozart, Schubert, and Milhaud.

■ The North Park College Choir, on their return from an extensive annual spring tour, gave their 11th homecoming concert before a vast throng at Orchestra Hall on May 12. In both ecclesiastical and secular songs, the choristers sang themselves into the hearts of their listeners. Their gifted and meticulous conductor, Donald F. Ohlsen, has achieved enviable results from his choir in the matter of impeccable intonation, clear diction, nuance, and tonal quality. Margaret Kemna, pianist, and Joanne Olsen were the gifted soloists.

■ Father Eugene O'Malley brought his Paulist Choristers of Chicago to Orchestra Hall May 10 for their 51st annual concert in the hall, filled to capacity. During the many years of hearing these concerts, we cannot recall a more enjoyable program than the one under review. The boys, who rightfully adore their conductor, the soul of the choir, sang with an elan and fervor that brought each offering to life. A fine paternal discipline has developed the young vocalists into a body of singers capable of projecting with ease and alacrity any work they attempt. An introductory Motet, "Emitte Spirituum" by Schuetky, preceded the program's first half, which opened with Palestrina's "Tenebrae Factae Sunt" and "Credo" (Missa Brevis), sung with an ethereal, floating tone quality of unforgettable beauty. In contrast to music of the early Roman, Spanish, and Venetian Schools, a group of Catalonian Folk Songs sung in the original language with refreshing freedom, later in the program exquisite songs by Schumann, and Zolotarief's "The Gypsy," tossed off in high spirit, heightened the program. Tonal beauty, variegated coloring, perfect intonation, and remarkable precision have long been established by the Paulists, but now it may well be said that the choir has reached a summit that distinguishes it from any similar organization we have heard here or abroad.

■ The Fullerton Hall recital of duo-pianists Bill & Pat Medley, making their first Chicago appearance, was an enjoyable occasion. The attractive musicians, with a decided gift for ensemble and an engaging presence, displayed in the opening Clementi Sonata and throughout their program, a serious yet fresh approach to their music. They played with spontaneity, musical sensitivity, and interpretative taste, and with a polished technic that allowed for smooth performance.

A larger stage and hall to meet acoustical requirements of the two concert grands would have afforded the artists better opportunity for effecting musical subtleties which we missed particularly in the Brahms Variations on a theme of Haydn. Further listings were works of Bach (arr. by Howe and Kramer), Milhaud's "Scaramouche" suite, and smaller pieces of Arensky, Saint-Saens, Rachmaninoff, and Riegger.

■ The Chicago Chapter of The International Society for Contemporary Music presented two one-act operas at the Eighth Street Theatre on May 12, as its fourth program of the season —Leon Stein's *The Fisherman's Wife,* and Stravinsky's musical comedy *Mavra.* Stein's score, though not entirely original nor free from labored effects, is nevertheless well adapted to Roslyn Rosen's libretto based on a fairy tale of the Brothers Grimm, and reveals the composer's fine craftsmanship and sense of theatre. Tenor Ralph Nielsen, remarkably versatile, and the highly gifted soprano, Jan Rodriguez, negotiated their taxing roles as The Fisherman, Wilhelm, and his wife, Ilse, admirably. Andrew Foldi's fine bass projected the role of Flounder (sung offstage) impressively. Of the remaining cast, Evelyn Reynolds, contralto, as Hulda, was outstanding. Other commitments prevented our hearing the *Mavra* performance.

■ At the final concert of the Pro Musica Trio's 22nd season, Herman Clebanoff made his first concert appearance with Nina Mesirow-Minchin, pianist, and Karl Fruh, cellist, since his recent appointment as permanent violinist of the Pro Musica Trio. Mr. Clebanoff, whose beautiful tone and deft performances are well known to concert and radio audiences, is a fortunate choice for the veteran group, as was exhibited in finely integrated performances of Haydn's Trio No. 5, Leon Stein's Adagio, and the Mendelssohn Trio (Op. 49 in D Minor), which displayed the artists' virtuosity and musical sensitivity.

■ Joseph Cole, former baritone, made his initial appearance here as tenor robusto, in a Fullerton Hall recital, with the uncommonly fine accompanist William Browning at the piano. Possessor of a sonorous voice and innately musical, Cole belongs to that category of singers devoted to their art, and able to project convincingly the spirit of their texts. The opening group of Handel arias, sung with admirable authority, were marred only by imperfect enunciation of the English text. Mr. Cole should make better use of his lips to project his words more distinctly, and by so doing, would be as successful in his account of his native tongue as he was in the German Lied of Brahms—his best offering of the program's first half. A dozen songs of Poulenc, delivered with understanding and tonal beauty, were followed by a set of four songs by Vlahopoulos (written for the recitalist), and two of Mr. Cole's own Spirituals.

■ Alyne Dumas Lee, possessor of a glorious soprano voice and musician of high attainments, gave an outstanding recital in Orchestra Hall on April 28. Her opening Bach group was climaxed by a forceful delivery of "My Lord, It's All the Wind" from the musical drama *The Contest Between Phoebus and Pan.* In Brahms and Schumann groups that followed, Miss

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Lee was heard to even better advantage, but it was in Beethoven's aria "Ah Perfido" from *Fidelio* that she rose to new heights of transcendent artistry and vocal splendor, recalling to mind the great Nordica. After an English group of songs by Carpenter, Thompson, and Kurt Weill (his poignantly moving American aria from *Street Scene*), Miss Lee introduced four charming songs by the late and lamented American composer, Florence Price, which were beautifully sung, and deserve to be programmed often by this gifted singer and others of similar attainments.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ Climaxing the most provocative and heaviest musical schedule in this area's history, the N. Y. Philharmonic-Symphony Orchestra played four Southern California engagements on its nationwide tour here the end of April. Though the Cantelli-led Shrine Auditorium concert in Los Angeles, under the local sponsorship of the Southern California Symphony Assn., gained the most publicity and popular approval, it was Elmer Wilson's presentation of the orchestra under Mitropoulos in Pasadena Civic Auditorium which won musical honors. Other programs were played in San Diego and Santa Barbara.

Repeating a few selections again and again on tour, the orchestra is naturally well-routined. But this discipline was vitalized by both conductors. In comparison with other orchestras heard here on tour in recent seasons, the Philharmonic lacks the brilliance of the Philadelphia, the exquisite clarity and subtlety of the French National Radio Orchestra, the tremendous drive of the ex-N.B.C. under Toscanini, and the sensuous sonority of the Boston under Munch. However, it combines all of these attributes to form an ensemble which completely serves score and conductor without intruding distorting characteristics or idiosyncracies of its own. And, like all of these other visitors, its sound was balm to ears too long accustomed to the pallid violin tone and often reedy winds and brazen brasses of the Los Angeles Philharmonic under Wallenstein.

Cantelli's banal program in Los Angeles featured one of the fastest readings of the Brahms C Minor Symphony I have ever heard. When he is 25 years older I think he will lead it 25% slower; at least I hope so. Yet his ostentatious podium mannerisms did have something behind them, as he proved in the most clairvoyant reading I have ever heard of Ravel's transcription of Moussorgsky's "Pictures at an Exhibition."

Mitropoulos' Pasadena program offered relaxedly paced Brahms in the Haydn Variations, graceful and piquant music in Skalkottas' Greek Dances, and the West Coast premiere of Shostakovitch's Tenth Symphony in a truly inspiring performance. Though less moving and not as vast in scope as the Seventh ("Leningrad") Symphony, the Tenth is a towering work of 50-minute length, in which the composer's idiosyncracies are seldom obtrusive, save in the spurtingly speeded last movement. It is a wonderfully constructed and contrasted piece, though its crown is undoubtedly its long first section. Mitropoulos led it with justified conviction of its importance and beauty, and followed with an exquisitely sounding encore by the strings—Rachmaninoff's "Vocalise."

■ Lack of space in previous issues forced curtailment of reviews of some Los Angeles Philharmonic concerts. The closing pair featuring the Verdi "Requiem" found the Roger Wagner Chorale of 150 voices again displaying its exacting training and wonderful tone, with the orchestra in unusually good form. Wallenstein's vigorous but disciplined conception was most limited by the fact that just one of the four soloists could be termed acceptable —soprano Eva Likova, who gave an intense yet beautifully controlled performance.

Two pianists were featured in other recent Philharmonic concerts. Benno Moisseiwitsch was distressingly uneven and disappointingly lacked poesy in Rachmaninoff's Second Piano Concerto. This program also featured a stunning offering of Prokofieff's condescending-

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ly trite Seventh Symphony — a final work which is a far cry from his previous pinnacles.

Dame Myra Hess' playing of the Schumann A Minor Piano Concerto was a rare example of an intimately rhapsodic reading under Wallenstein's baton. It was filled with grace and tenderness. Wallenstein's pacing of Brahms' Third Symphony was likewise one of his notable achievements this season, while the orchestra was at its most brilliant in a glittering performance of "La Mer."

Other Philharmonic concerts earlier this spring had fallen into a pit of mediocrity from which Brahms Violin Concerto, stunningly played by Nathan Milstein, managed to emerge with distinction. Clifford Curzon's disjointed essay in the second Brahms Piano Concerto under Wallenstein's baton was outshone by Miklos Rozsa's unostentatious but commanding direction of his own brilliant "Theme, Variations and Finale" (1936). Francescatti's performance of Lalo's "Symphonie Espagnole" could not emerge from the oppressive shadow of Bruckner's Seventh Symphony. Despite its scrupulous articulation by Wallenstein and the orchestra, this was devoid of architectonic grasp and the composer's simple, awe-filled sentiment and spring-touched gaucherie.

With Milstein as soloist, Wallenstein struck fire from the Brahms Violin Concerto, however, imbuing it with majesty, emotion and movement. Milstein's playing was eloquent in tone, technically brilliant, and had meaning and imagination in every phrase. Unfortunately the contrasting "Sacre du Printemps" on the same program was a mechanical drawing of microscopic exactitude, but disturbingly lacking in color and subtlety.

■ Commanding, beautiful and memorable events were the concerts played here this spring by Wilhelm Backhaus, Myra Hess, Solomon, and Walter Gieseking. Backhaus' all-Beethoven evening of five sonatas, culminating in the Opus 111, was a return to Beethoven through the minimizing of idiosyncratic or interpretative coloration, nuance and mannerism. It was unforgettably thrilling as an exhibition of power and pace, but was also a great (but not sentimentalized) exposition of poignant sorrow and beauty. Humaneness as well as authority stamped every note.

Gieseking's programs reached epic heights in Castelnuovo-Tedesco's "Cipressi" and the rapier-bladed strength, suppleness and flash of his incomparable Debussy offerings. His finesse in touch, pedaling, and phrasing in this music was fabulous.

Solomon's three programs again stressed he is not to be classified as just a Beethoven or Schubert player. Chopin, Scarlatti, Brahms, Mozart, Schumann, and Bach flowed from his fingers with equal idiomatic prescience. However, this season he seemed more communicative in shorter works.

Dame Myra Hess's single Southland recital was for Elmer Wilson in Pasadena, where her playing of Schumann's "Carnaval" achieved a phantasmagorical treatment which was the essence of psychological and sensitive communication. In Brahms, Mozart, Bach, and Scarlatti there was treasurable warmth, beauty, feeling, and intelligence—all triumphing easily over some technical flaws.

■ The annual spate of springtime young artists concerts have provided musical adventure. Harold Zabrack easily topped this year's U.C.L.A. "Three Young Artists" concert by pianism of strength and brilliance. Others heard were Dorothy Franklin, pianist, and Mary Frances Pearson, soprano. The Los Angeles Conservatory's winners were Lee Green, soprano; Lilie Wollin, pianist; and Linda Williams, violinist. The former made a strong impression, both here and at her U.S.C. School of Music recital. Miss Wollin's conception, phrasing, and strength of playing frequently won out over undisciplined technique which must be corrected to make her uniformly satisfying. Seventeen-year-old Linda Williams still has far to go, but showed earnestness and an awareness of beauty. Phi Beta Women's Fraternity presented the best concert of this type this spring, with soprano Page Swift, tenor Richard Robinson, and pianist Joy Pottle all exhibiting fine musicianship and proficiency. Miss Page may become a very great singer, and eschews a coyness which is obviously foreign to her patrician nature. Mr. Robinson, long one of this area's most intelligent and stylistically adaptable singers, has not the vocal resources to become a popular opera or concert star, but his contributions will uniformly be pleasing and often thrilling, interpretatively, to those who believe a small voice well used is preferable to a great one inartistically utilized. At 16, Miss Pottle continues to show the same undisguised joy in playing music that she demonstrated at 10. She has technique, enough power, stylistic sensitivity, and instinctive feeling that communicates itself directly to her audience. I found her as enjoyable a soloist as I have found her in ensemble playing with her talented sisters and other young artists.

■ The annual Coleman Chamber Music Assn. competition for new ensembles, this year judged by the Budapest Quartet, turned up four remarkable groups. A piano trio coached by Aube Tzerko averaged 13 years of age and was superb by virtue of unison of attack and aptitude for phrasing. The clarinet-cello-piano trio coached by Manuel Compinsky averaged 17 years and had fine drive in the Brahms Trio (Op. 114). The 23-year-old piano trio coached by Feri Roth of U.C.L.A. had beautiful balance, nuance and expressiveness in Roussel's Trio (Op. 2). And the "Trojan Quartet," coached by Ga-

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bor Rejto of U.S.C., averaging 26½ years of age, showed thrilling virtuosity in its playing of the first Bartok quartet. All of these groups are being given frequent performing opportunities here this season, and will be heard on County Museum, Music Guild, Monday Evening Concert, California Institute of Technology and other series —a factor of tremendous importance to such new groups.

C. SHARPLESS HICKMAN

SAN FRANCISCO

■ Undoubtedly the most exciting San Francisco musical event in many moons was the visit of the N. Y. Philharmonic-Symphony on May 4 and 5. The two Opera House programs were vastly different, with conductors Dimitri Mitropoulos and Guido Cantelli, vastly different personalities, wielding the baton alternately. Audiences were wildly enthusiastic on both evenings, refusing to leave until a final encore was delivered. It was generally conceded that the orchestra is "an instrument of marvelous precision, unparalleled beauty of tone, and overwhelming collective virtuosity," to quote the local press (*S. F. Chronicle*). The first program featured the Symphony No. 10 of Shostakovich, which Mitropoulos himself admits is "a fantastic success" wherever he plays it. The Kabalevsky Overture, "Colas Breugnon," which opened the program prepared the listener for the expert professionalism of the orchestra's personnel. The Greek Dances of Skalkottas were arrestingly rhythmic.

Cantelli's program the following night was a complete antithesis to the first one. Everything was beloved and familiar except the Rossini Overture, "The Siege of Corinth." The Brahms First Symphony, Debussy's Nocturnes ("Clouds" and "Festivals"), and Ravel's "Daphnis and Chloe" Suite No. 2 were all handled by Cantelli with bold, sweeping authority and youthful vigor where such qualities were called for. The Monteux-trained audience appreciated Cantelli's remarkable poetic poise and magic in the French numbers.

■ That great master of summer musical entertainment, Arthur Fiedler, will conduct the San Francisco Symphony in a series of eight "Pop" concerts, beginning July 1 with a concert version of *La Traviata*. Each program following will have one or more soloists. The main floor of the Civic Auditorium will undergo a gala transformation; drinks and light refreshments will be served at candle-lighted tables.

■ The California String Quartet inaugurated something unique at their Museum of Art concerts recently. Modern works on the programs were played twice the same evening, the first time at a special preliminary program one hour before the full program began. This procedure permitted listeners to better understand difficult or problematical works. Two new quartets were thus heard doubly at the April 21 program: the Third Quartet by Boris Blacher, a young German composer whose work even though richly melodic seemed patterned somewhat after Stravinsky; and the other quartet, "new" only locally, having been written 40 years ago by Karol Szymanowski. It sounded much less strange than the Telemann Quartet, which opened the program. Happily for those whose ears are not completely adjusted to the contemporary, the Schubert G Major Quartet closed the program, the last for the season.

Another "last" program was that of the San Francisco String Quartet which first violinist Naoum Blinder founded 20 years ago. This organization is regretfully discontinuing concerts, held recently at the State College. Alice Morini was guest pianist on April 19 in the Brahms Quartet in A Minor. With Naoum Blinder, she also played the Cesar Franck A Major Sonata.

MRS. FRANCIS H. REDEWILL

Mu Phi Epsilon To Convene In Denver

The National Council of Mu Phi Epsilon, national professional music sorority, will hold its Annual meeting in Denver, Colo., June 21-23, with headquarters at the Cosmopolitan Hotel, to transact business and to make decisions on annual awards. Awards which will be made are: The Scholarship Award, offered annually to a graduating Senior in recognition of high scholarship plus participation in professional, Mu Phi Epsilon, and campus activities; the Chapter Service Award, offered annually to active and alumnae chapters in recognition of proficiency and promptness in chapter transactions with the National Executive Office and other National officers; the Marie Morrisey Keith Chapter Scholarship Award, offered annually to the active chapter showing the greatest improvement in scholarship average over the previous year. The winners of these awards will be announced after the meeting of National Council. Plans for the 1956 National Convention to be held at the Eastman School of Music, Rochester, N. Y., will also be made at this meeting. Members of Council who will attend this meeting are National Pres., Mrs. P. Raymond Wilson, Seattle, Wash.; National 1st Vice-Pres., Miss Rosalie V. Speciale, San Jose, Calif.; National 2nd Vice-Pres., Miss Norma Lee Madsen, Salt Lake City, Utah; National 3rd Vice-Pres., Mrs. Paul W. Baker, St. Louis, Mo.; National 4th Vice-Pres., Mrs. W. G. Bothwell, Pittsburgh, Pa.; National Editor, Miss Ruth Havlik, Minneapolis, Minn.; National Executive Secretary-Treasurer, Mrs. Ralph J. Oechsler, Sylvania, Ohio.

LOUIS *and* LILLIAN MALONE, *well known throughout Southern California as the Piano-Art Duo, have made quite a name for themselves this season by presenting informal programs of piano and vocal duets, both classical and popular.*

N.A.T.S. Summer Workshop Prospectus

Now in its seventh successful year of study-group meetings, the National Association of Teachers of Singing Summer Workships offer a diversified choice of place and programs suited to any member's time-off and budget. There are six varied sessions with a listing of distinguished faculties. Study and demonstration courses have been planned towards the establishment of a progressive and superior standard of vocal education.

First listed is the Workshop at *Appalachian State Teachers College, Boone, N. C.* Here in a setting of magnificent scenic beauty and recreational opportunities (golf to square dancing!), Haskell Boyter, director, with Virginia Mary Linney, co-director, and a distinguished assisting committee will lead the conventicle from July 24-29 in discussions and addresses on the Psychology of Teaching, Teacher-Student Relationships, and Church Music, with emphasis on new repertoire material.

A long way from Boone is the July 31-August 5 Workshop at *Williamette University, Salem, Oregon.* The many surpassingly wonderful State Parks in the vicinity provide opportunities for side trips and vacation leisure. Melvin H. Geist heads the sessions, with John Lester of Montana State University as co-director. The Workshop faculty lists eminent medical and educational experts from various universities. The agenda will feature Vocal Pedagogy; Demonstration Lessons; Psysiological and Psychological Aspects of Singing; Music Literature; Choral Techniques.

On the shores of Lake Michigan, *Northwestern University, Evanston, Ill.* hosts the August 1-5 Workshop. With Clifford Torren presiding and two co-directors, John Toms and Hermanus Baer, the session will major in analytical and practical study of vocal pedagogy. Subjects to be covered: The Word in Song; Physiology of the Voice; Relation Between Vowel Formation and Vocal Resonance; Use of Vocal Exercises; Studio and Public School Teacher Discussion of Mutual Problems; Church Music; French Song Literature; Baroque Vocal Music; Russian Art Song.

Cool evenings and a dry season are promised at the *Texas Technological College,* situated on the South Plains of the Lone Star State at Lubbock. Gene Hemmle is director, and Myrtle Dunn Short, co-director. The conference will run from August 7 to 13 and will treat of Principles of Voice Production; Material and Methods in Teaching; Developmental Anatomy of the Adolescent Voice; Music Fundamentals for Singers; and other allied subjects. The two faculties will include a medical and pedagogical group of university professors and private teachers, one list drawn from the N.A.T.S. membership.

The University of Colorado, Boulder, Colorado, is the site of the August 14-20 gathering. Alexander Grant is director of the workshop in this gorgeous mountain setting, near the Continental Divide, Aspen, with its splendid music series, and Central City. Berton Coffin and Mary Cook are co-directors of the Workshop. Especial emphasis has been placed on this program, as it is the first N.A.T.S. Opera Workshop. Dr. Elmer Nagy of the Hartt School of Music, Hartford, Conn. and Solon Alberti of New York City will be in charge of the auditions, demonstrations and rehearsals for the performances. Chorus and lead roles are available to registering *teachers only.* Students of attending teachers will be welcomed as auditors. There are courses in all the fundamentals of performance, including organization, management, languages, interpretation, with illustrated lectures and lantern slides of opera and opera scenes.

Good swimming and deep sea fishing are lures (if you need them) held out to teachers considering a Massachusetts vacation - cum - study. Grace Leslie will supervise the Workshop headquartered at her own Summer Studio in *Salisbury, Mass.,* 40 miles north of Boston and only five miles from historic Newburyport. Between sessions, one may stay at Ye Cocke and Kettle Motor Inn and other picturesquely titled spots. The Workshop faculty is headed by Dr. Frederich S. Brodnitz, the author of *Keep Your Voice Healthy.* The N.A.T.S. faculty will be drawn from private studio and university instructors, and particular items on the agenda feature discourses on diction in oratorio, opera, and recital; pitch levels during the past two centuries and their influence on present-day singing; demonstrations of actual teaching and a detailed series of conferences on methods and examinations in voice work; actor and singer problems; origins of bel canto; and other related subjects.

Trial of Lucullus Premiered

The Princeton Symphony Orchestra (Nicholas Hasdanyi, musical director) presented the first performance of Roger Sessions' opera in one act, *The Trial of Lucullus,* libretto by Bertold Brecht in the English translation of H. R. Hayes, at the Carter Theater in Princeton, N. J. Kurt Graff directed and staged the work.

It must be said at the outset that the new work is not an addition to the musico-dramatic theatre. It is at best a scenic cantata which musically and libretto-wise lacks completely dramatic tension and even character development. The libretto was originally conceived as a radio play; as such, it lived on the power of the word. This rudimentary asset is lost in the English translation and has not been replaced by any dramatic impact in the music, which is obviously written by a distinguished musician but not by a dramatist to whom the blood and thunder of the stage is a matter of his blood stream. Thus, the

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highly dissonant score does not come to life. It ambles along, now and then finding a high-water mark in a short phrase of beauty or meaningful rhythmical construction, but generally misses the excitement without which the musical theatre does not come to life.

The story: Lucullus has died and demands entrance to the Elysian fields. His admission is dependent upon his merits. As it turns out, all Lucullus has to recommend him for eternal bliss are his achievements on the battlefield, which have brought misery and sorrow to many. Only one deed is to his credit—his importation of the cherry tree to Rome. Whether this will suffice to admit him to the blissful existence of the happy spirits is never divulged to the listener. The jury which makes the fatal decision retires for deliberation, but the general mood of those present makes Lucullus' admission to eternal bliss very doubtful. The curtain falls over a situation of indecision.

Pictorially the performance given to the work was attractive. In general, the singers, mostly non-professionals and students, were adequate. The rather static action was enlivened by dances—or rather rhythmic movements—tastefully devised by the stage director.

The novelty was preceded by a performance of Monteverdi's *Combattimento di Tancredi e Clorinda*. H.W.L.

NBC Opera Theatre

The NBC Opera Theatre closed this year's season on May 16 with the telecast of Gian-Carlo Menotti's *The Saint of Bleecker Street,* with the original Broadway cast. Based on the Chandler Cowles Production as staged by composer-librettist Menotti, Trew Hocker had adapted the settings for television purposes, and Kirk Browning directed the work by faithfully following the author's original intentions. If anything, the opera gained by the intimacy of the television medium. Its dramatic impact came over almost more convincingly than on stage. The first scene of the last act (the subway scene) was cut, and also smaller portions of the score were omitted to fit the opera into the allotted 90 minutes. But these curtailments did not damage the impressiveness of the composition, either musically or dramatically. Virginia Copeland was the Saint, Leon Lishner the priest, Rosemary Kuhlman, who replaced Gloria Lane as Desideria, was brilliant, and Richard Casilly as the Saint's brother Michele, though lacking the voluptuous voice of David Poleri, was most adequate. The work cast its spell and brought to many homes, otherwise unable to see this fine contemporary work, testimony that opera in our time and age is a going concern, especially if in the hands of a born musico-dramatist like Menotti. H. W. L.

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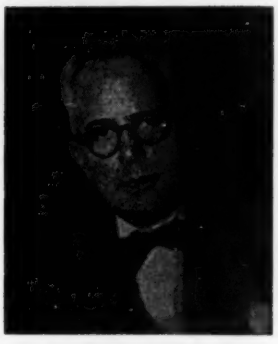
NATIONAL NOTES . . . . . .

Marlboro School of Chamber Music (Marlboro, Vt.) announces two series of Festival concerts from July 3 to Aug. 25, including orchestral, chamber music, and operatic performances. . . . Harriett Steele Pickernell has been appointed general manager of the **Newport Music Festival** this year. . . . The 10th annual **Composers' Conference and Chamber Music Center** will be held at Bennington College, Bennington, Vt., Aug. 17-31. Amateur and professional composers will participate and enjoy the opportunity of having their works performed and recorded. . . . Beginning this summer, and over a period of five years, the **Rockefeller Foundation** will donate a sum matching equally money raised from other sources for the support of the **Berkshire Music Center** at Tanglewood, Lenox, Mass. The five appropriations can amount to as much as $125,000. . . . **Samuel Antek** has been appointed conductor of the Philadelphia Orchestra's Children's Concerts. . . . **Henry Brant, Irving Fine,** and **Adolph Weiss** have each been awarded the $1,000 Arts and Letters Grants by the National Institute of Arts and Letters to non-member artists. . . . **The Liverette International Artists,** organized by Dr. Lucia Liverette, well-known coach and voice teacher, announces an "Operatic Festival" to be given on June 4 at the Assistance League Playhouse, Hollywood, Cal., featuring excerpts from well-known operas. . . . For the 10th consecutive season, conductor **Gastone Usigli** has engaged soprano **Phyllis Moffet** as soloist for the famed Carmel Bach Festival, Carmel, Cal. . . . Singers interested in auditioning for the **Ansonia Opera Circle** may apply for audition by writing to Sayard Stone, Ansonia Opera Circle, Hotel Ansonia, Broadway and 74th St., N. Y. C. . . . Second Leader **Albert Schoepper** of the U.S. Marine Band has been appointed to serve as Leader in the rank of captain from May 1, when Lt. Col. **Wm. F. Santelmann,** the Band's present Leader, retires. . . .



THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, ***Chief Critic and Editor***

CARNEGIE HALL

The University of Michigan Symphony Band (William Revelli, director) **and the Michigan Singers** (Maynard Klein, conductor), April 8, E—The band, filling up the remotest corners of the Carnegie Hall stage, produced the deepest, roundest, thickest sounds heard this season. They are steeped in midwestern showmanship, with emphasis on split-second timing, ear-splitting crescendos, and unfortunately slick professional arrangements. If only the music had been first rate this would have been a wonderfully exciting event. In contrast, the Michigan Singers, who sang sacred music by DePres, Vittorio, Palestrina, and Shuetz, is a 40-voice choir that is both well disciplined and well balanced, and provided a highly welcome relief to the overpowering aggregation of the symphonic band. E. L.

> [Band] . . . *a smart-sounding ensemble, well-balanced choirs and even instrumental virtuosity.* [Singers] . . . *sang quite well.* H. C. S., N. Y. TIMES

> . . . *Revelli . . . along with chorus master Klein, have clearly developed in their respective ensembles the ultimate in perfection and collegiate vigor.* J. S. H., N. Y. HERALD TRIBUNE

De Paur Infantry Chorus, April 10, E—The de Paur Infantry Chorus, under the dynamic direction of its founder-conductor, Leonard de Paur, paid its biennial visit to New York in a varied and unusual program of religious, secular, and folksong music. Several contemporary composers were represented, including Ulysses Kay's "The Suite for Male Voices," Paul Creston's "The Celestial Vision," Normand Lockwood's "Dirge for Two Veterans," and Otto Luening's "The Tiger's Ghost."

The Chorus, 28 in number and composed of ex-service men, maintained its usual standards of high-powered, expressive singing, with an impressive command of phrasing, word, and tonal coloring, impeccable diction, and both subtle and abrupt changes in mood and volume. Powerful attacks and dynamic releases, or beautifully molded decrescendo passages were under well-disciplined control, with a style all their own, sometimes at variance with that of the written musical connotations. Soloists were Elijah Hodges, basso; George Marshall, baritone; Luther Saxon, William Crump, and Joseph Crawford, tenors. L. C.

> . . . *this fine ensemble . . . retains its well-balanced tonal characteristics, its clear diction and its rhythmic spirit.* H. C. S., N. Y. TIMES

> . . . *a high standard in unity, tone quality and balance and musical clarity.* F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, April 14, E—Dimitri Mitropoulos closed this season of the Philharmonic with a program listing only two works: the world premiere of Jan Meyerowitz' "The Glory Around His Head" (Cantata of the Resurrection, dedicated to the memory of Mrs. Alma Morgenthau, a tireless helper of contemporary music) and Beethoven's Ninth Symphony. In the Cantata, Paul Smith, a member of the Westminster Choir, which had taken over the choral assignments of the evening, was soloist. Soloists for the Ninth were Frances Yeend, soprano, Martha Lipton, mezzo-soprano, David Lloyd, tenor, and Mack Harrell, bass—all of them excellent. The Philharmonic season closed on an optimistic note, for the basic theme of the Cantata is the immortality of man, and of the Ninth, brotherhood and the triumph of joy.

Mr. Meyerowitz' Cantata is beyond doubt one of the finest and noblest choral compositions heard hereabouts during this season. Its musical language is noble, a mixture of medieval and contemporary elements, a work of flowing melodism and gripping drama, which is even stronger since it does not manifest itself in facadic effects, but in an inner tension which is greatdly advanced by the superb text of Langston Hughes. Humanity in word and tone is the theme of this work. In its emotional simplicity it speaks to the heart, and the artful usage of the material even heightens the effectiveness of its musical content. In its 24 minutes' duration, the composer has telescoped one of the greatest dramas of history, and he has done so with admirable control of his material. For an excellent performance, composer and audience are indebted to Mr. Mitropoulos, the magnificently playing orchestra, and the admirable choral forces.

Beethoven's Ninth Symphony was given a very individual interpretation by Mr. Mitropoulos. In its chamber-music-like clarity it was a masterpiece of elucidation. This virtue was paid for in many places by a lack of monumentality. With generally fast tempi, Mr. Mitropoulos, especially in the third

movement, denied himself—and by the same token the work—certain traditional impressive effects. But the finale had the quality of grandeur and brought the program—and the season—to a glorious ending. H. W. L.

Mr. Meyerowitz' score, originally constructed, dramatic in feeling, unconventional in its entire approach to its subject, made a strong impression upon the audience. [Ninth] *It was brilliant and dramatic enough, though, we thought, overdriven in the choral finale.* O. D., N. Y. TIMES

. . . simple, direct and often poignant language, and the composer has reproduced these qualities in music which projects and enhances the words. [Ninth] *Mr. Mitropoulos and his musicians played the symphony with constant interpretative earnestness and some variations in expressive penetration.*
F. D. P., N. Y. HERALD TRIBUNE

Beniamino Gigli, tenor, April 17, E—The audience of about 3000 devotees gave a magnificent performance with interspersed vocal effects by the former darling of the Metropolitan Opera, world-famous Gigli. And it is an understatement to say that he sang well. Admitting to 65 years of age and probably an equal amount of added avoirdupois since he was last heard here, the admirable legato line of his phrasing, the mezza voce and an occasional brilliant top note indicated his great mastery of operatic style and an excellent vocal production which has withstood many years of performance. His artistry is Italianate, but what does an audience want from an Italian tenor? Just what they got, apparently, as the applause at the beginning and end of each number—and sometimes during its course—was ecstatic and deafening. The program of favorite numbers commenced with airs from the Italian classics, ranged through Schubert, Massenet ("Le Rêve," naturally), and closed with the "Vesti la Giubba" from "Pagliacci," much to the unrestrained joy of all, except possibly Mr. Gigli, who seldom, if ever, smiled. The accompanist, sensitive to every nuance of the vocalist, was Dino Fedri. M. C.

He still knows a lot of tricks of the trade, and he is shrewd enough to have adapted them to his present capacities. H. T., N. Y. TIMES

. . . when the tenor turned his attention to numbers whose demands were not laborious, there shone through his work a touch of the bel canto mellowness that was once his pride and joy. J. S. H., N. Y. HERALD TRIBUNE

Philadelphia Orchestra, April 19, E—The last concert of the Philadelphia Orchestra under Eugene Ormandy opened with Ernest Bloch's Concerto Grosso No. 2 for String Orchestra. The work in its noble musical content without a doubt establishes a highlight of contemporary compositorial effort. Its four movements hold the listener's attention throughout, and even more so if played, as by the Philadelphians, with unbelievable beauty of tone. Mr. Ormandy gave every detail of the magnificent score his thorough attention, and the performance was a triumph for the interpreter and players. Brahms' Second Symphony, which followed, was never heard under more gratifying circumstances. Mr. Ormandy's interpretation goes to the core of the matter and lets the work sing out with full impact.

After intermission followed the N. Y. premiere of Randall Thompson's Fantasia for Orchestra, "A Trip to Nahant." The work is similar to Smetana's "Moldava," insofar as it is a travelogue, though one intermingled with a love story. "Late one summer afternoon many years ago, a young boy and a girl go to Nahant (a summer resort near Boston) to have a good time"—thus starts the composers own description of the work's content. They participate in a square dance, pass a church, enjoy being together on the windswept shore, and then return home. The piece is a sound picture of Americana, with folklore-like tunes, hymns, and many atmospheric elements combined into a pleasant—but too long—sound picture. The work was commissioned by the Koussevitzky Music Foundation and is dedicated to the memory of Serge and Nathalie Koussevitzky. It was, because of its melodiousness, a surefire hit with the audience, and the composer acknowledged the audience's approval with many bows from the stage. H. W. L.

["Trip to Nahant"] *His music said something inherently fine that the public wanted to hear.*
O. D., N. Y. TIMES

. . . "The Trip to Nahant" is a long one and the sights encountered are a fizzle. J. S. H., N. Y. HERALD TRIBUNE

Kenneth Lane, tenor, April 24, A—An ambitious young man with a fundamentally fine voice, Kenneth Lane, has won several notable awards for his singing gift. In this second hearing in Carnegie Hall, he undoubtedly indicated that he possesses a flair for stage plus audience appeal. His present vocal technique has not kept pace with his potentials, although one was pleased to note improvements since last season in style and phrasing. What Mr. Lane appears to need more than actual singing experience is an expert vocal guide who can help him acquire a balanced tone and an easier production. He has youth, vigor, and a certain joy in singing which, properly schooled, might augur an excellent future. Accompanied by Otto Herz, Mr. Lane offered a difficult list of songs and arias, including Florestan's Monologue from Beethoven's "Fidelio," the Prayer from Wagner's "Rienzi," the "Lamento di Federico" by Cilea, the "Ingemisco" from Verdi's Requiem, and "Sound an Alarm" from Handel's "Judas Maccabaeus." M. C.

. . . a voice on the loud and squeezed side. Probably, if Mr. Lane could ever free his voice, it would be a good one.
H. C. S., N. Y. TIMES

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Mr. Lane's voice is an ample one, full-bodied and true to pitch. He has a tendency to shout, though . . . a sameness of style that hardly began to account for the differing demands of the various composers.
A. M. B., N. Y. HERALD TRIBUNE

The National Orchestral Association, April 26, E—The Requiem by Hector Berlioz was offered as the concluding event of the current series by the National Orchestral Association, with the cooperation of the Collegiate Chorale: (Ralph Hunter, director), the Juilliard Chorus (Frederick Prausnitz, director), and a talented student orchestra, all under the highly competent and artistic direction of Leon Barzin. The few short tenor solos were sung by Lawrence Avery.

The music of the Requiem combines a beauty of melodic line, frequently beautiful to the point of tenderness, with an overwhelming instrumental power. In this work, Berlioz proved himself to be a master of choral writing, at the same time making use of an instrumental line of power, color, and musicianly effectiveness. Four brass and percussion sections in different parts of the balcony and at the rear of the singers on the stage, gave an instrumental impact and majestic weight to the over-all presentation.

The singing of the combined choruses was at all times of excellent quality with a closely interwoven balance which was vocally and musically convincing. Exquisite shadings and tonal coloring of contrasting mood phrases brought into relief the score's beautiful, subtle, and powerful moments. The complete coordination of the orchestra and singers on stage and the brass and percussion sections in other parts of the house was splendidly accomplished through the skillful and sensitive conducting of Leon Barzin. L. C.

. . . an extraordinarily fine performance. . . . The choruses . . . sang together without hesitation and they blended their tones as if they were a single group. R. P., N. Y. TIMES

. . . the performance gave every evidence of careful preparation, achieving an admirable musical and interpretative unity.
F. D. P., N. Y. HERALD TRIBUNE

Dessoff Choirs, April 28, E—Under the sponsorship of Baron Carlo de Ferrariis Salzano, Consul General of Italy, the Dessoff Choirs, under the able direction of Paul Boepple, presented Monteverdi's "Vespers and Magnificat in Honor of the Blessed Virgin." It is a work expansive in beauty, strength, and color. Throughout the score one senses something of the modal, despite the fact that Monteverdi described it as an example of the "new style."

The chorus sang in sincere, commendable fashion, at times impressively, although at times one would have preferred a larger and warmer tone, as in the "Vespers." Mr. Boepple's conducting, at all times earnest and intensive, brought much of the hidden beauty of the score to light. Frequently, however, inflexibility of conducting and inexpert execution of choral passages hampered the full tonal opulence required.

A capable group of guest vocal soloists assisted, including Helen Boatwright and Yvonne Ciannella, sopranos; Betty Allen, mezzo; Leslie Chabay and John McCullom, tenors; and Paul Matthen, baritone. The male solo section was especially impressive throughout the program. Instrumental soloists were George Finckel, cello; Claude Frank, harpsichord. Bruce Prince-Joseph was at the organ.
L. C.

A listener was struck . . . by the disparity between the large number of singers on the stage and the small volume of tone that they produced. . . . Mr. Boepple's conducting . . . is somewhat on the inflexible side.
J. B., N. Y. TIMES

The orchestra as a whole fared notably, and the general musical balance also was just; the soloists had a command of the style of their assignments. . . . The choral singing was well balanced and always appealing in tone.
F. D. P., N. Y. HERALD TRIBUNE

TOWN HALL

Accordo Choir, April 10, A—A concert devoted to the music of Alfredo Catalani was given in Town Hall, featuring the Italian composer's "Mass of Peace," composed in 1872, but not heard previously in this country. Catalani is best known to musicians and music lovers through his operas "La Wally" and "Lorelei."

The concert was opened with a short address by Msgr. Del Fiorentino, a clergyman who had discovered the original manuscript of the "Mass of Peace." Written by the composer while at the Lucca Conservatory in Italy, the work is decidedly ecclesiastical and well within the limitations of a strict art form, and is extremely colorful and melodic throughout. The Credo and Gloria had inspiring moments. The Choir, under the direction of Ezra Laderman, sang the Mass with enthusiastic spirit and with earnest regard for the serious interpretation of the work, musically and textually. The soloists were Leyna Bagriele, soprano; Esther Landi, mezzo-soprano; Walter Carringer, tenor; Everett Anderson, bass. John Nicholls was at the organ.

The second half of the program was devoted to operatic excerpts from Catalani's "Le Wally" and "Lorelei," with Virginia Gerhard at the piano. Soloists were Rita Wynne, soprano; Alan Smith, tenor; and Ara Adrian, baritone. L. C.

. . . a tidy and orthodox piece of ecclesiastical writing almost devoid of any individuality. N. Y. TIMES

. . . within the limits and strictures of a rigid art form, Catalani's Messa

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da Pace is an unqualified success. . . . Mr. Laderman, the Accordo Choir and his soloists . . . gave the work a first-class amateur reading.
J. S. H., N. Y. HERALD TRIBUNE

Concert Choir, April 15, E—Margaret Hillis' Concert Choir closed this year's season with a program of contemporary music. It opened the bill with Robert Moevs' Cantata Sacra, a work scored for men's chorus, solo baritone (Thomas Pyle), flute, three trombones, and timpani, which follows in part, techniques developed by Stravinsky. It is highly dissonant, not too ingratiating in sound, but the work of a learned and serious musician. The performance did justice to the work, without being too inspired. Dallapiccola's "Canti di Pigionia," written for chorus and an instrumental ensemble consisting of two pianos, two harps, tympani, xylophone, vibraphone, tubular bells, cymbals, tam-tams, triangle, and drums, is written in the 12-tone idiom. But Mr. Dallapiccola, being an Italian, employs the duodecaphonic technique in a way which gives preponderance to the melodic line, which softens the austerity imposed by the theoretic regimentation necessitated by the system. The work, which this reporter had heard previously in Tanglewood, cast its spell again in this performance. It is a deeply felt, rather pessimistic piece, a convincing expression of the Zeitgeist of the time when it was written—the time of anxiety before the outbreak of World War II. Stravinsky's "Les Noces," which was given a performance by the Choir last season, closed the bill. Adele Addison, soprano; Doris Okerson, mezzo; Robert Price, tenor; and Arthur Burrows, baritone, were the able soloists. The work again made a hit with the audience, which feted Margaret Hills, the enterprising fine musician and conductor, the chorus, and soloists. H. W. L.

["Cantata Sacra"] . . . *a rather derivative and immature work, but also a serious one.* ["Canti di Prigionia"] . . . *much too long to support the occasional fascinating sounds the composer has drawn from his ensemble.* H. C. S., N. Y. TIMES

In both works the choral writing is expertly wrought; verbal lines and contours are realized with flexibility and continuity in the music. There is also a general emotional correspondence, and deft blending and contrast of vocal and instrumental colors.
F. D. P., N. Y. HERALD TRIBUNE

Alicia de Larrocha, pianist, April 16, A—The debut of Miss Larrocha proved to be one of the pleasant surprises of the season. Well known in her native Spain, she has a firm touch and an articulate technique which is dependable and lovely to listen to. In a program that featured Beethoven's Sonata Op. 110, Schumann's "Carnaval," and a large group of Spanish pieces by Surinach, Granados, and Albeniz, I was particularly impressed with her handling of the Spanish works, the rhythmic flexibility and instinctive "feel" communicating themselves vividly to an absorbed audience. E. L.

STANLEY BABIN—*"a major talent" Twenty-two-year-old pianist makes impressive debut as winner of Town Hall Award Concert. (See below under Concert Artists Guild.)*

. . . she played everything with security. It was after the intermission, however, with the Spanish pieces, that her playing really came to life.
H. C. S., N. Y. TIMES

Unquestionably Miss de Larrocha's performance of music by her countrymen . . . towered over the rest of the program. And it was all of such beauty and suavity, not to omit technical security, as to stamp her an artist of the first order.
R. B., N. Y. HERALD TRIBUNE

Concert Artists Guild, April 17, A—In presenting their first Town Hall Award Concert the Guild chose Evelyn Lear, soprano, and Stanley Babin, pianist. In Evelyn Lear we found a young, attractive, pleasant-voiced songstress with excellent diction and a flair for interpreting songs with real conviction. She is fundamentally a lyric soprano with a good deal of flexibility, but she would be wise to avoid coluratura display pieces which she is not by temperament fitted for. So that although the Mozart songs and an American group (featuring a nice Barab song) made a favorable impression, Zerbinetta's Aria from "Ariadne auf Naxos" did not.

In Stanley Babin we have a major talent amongst us. Beautifully trained, he is a natural pianist who combines virtuoso facility with a personality that is musically sensitive and sincere. He has a big technique and uses it for the composers' sake, not his own. Beethoven's "Waldstein" and the Brahm's Variations on a Theme of Paganini in lesser hands could have been merely display pieces, but he kept them in their proper context, and as a result generated even more excitement. E. L.

[Babin] *His technique was adequate to the demands of the music, and he demonstrated that he had his own ideas. Those ideas were never in any way capricious. Mr. Babin has been trained exceedingly well.* [Lear] *Hers was a high, clear soprano, a bit hard in quality, but easily produced and flexibly handled. Her diction was perfect, her taste impeccable.*
H. C. S., N. Y. TIMES

[Lear] *At her best, her high notes were laudably clear and her phrasing often revealed musicianship; her interpretations, while sympathetic, left room for further interpretative progress. . . . Mr. Babin displayed marked technical ability, with notable brilliance in the more outspoken parts of the Brahms work. Musicianship was consistently in evidence along with a very promising, if not yet fully penetrating expressive capacity.*
F. D. P., N. Y. HERALD TRIBUNE

William Horne, tenor, April 17, E—William Horne, long absent from the N. Y. concert stage, chose for his return a program which was most demanding in technical and interpretative respects. He opened the evening with Handel's solo cantata "In Praise of Harmony," then sang the entire "Schoene Muellerin" cycle by Schubert. If the Handel piece with its many fioraturas evidenced the technical acumen of Mr. Horne, the Schubert cycle bore testimony to his musicianship. He had a basic feeling for this eminently German song cycle, which he interpreted with much refinement, many nuances, and an enunciation of the text which was highly commendable. His treatment of his voice also bespoke stylistic feeling and, in addition, technical assurance. Thus, the recital was a pleasure to listen to, and the audience gave Mr. Horne and his excellent accompanist, Paul Ulanowsky, a long-lasting ovation which was rewarded with encores. H. W. L.

Mr. Horne has a voice of exceedingly lovely quality, can spin a well-turned legato phrase and can attack a high note without blasting. . . . The large audience . . . heard an artist do honor to Schubert. H. C. S., N. Y. TIMES

The tenor performed the Handel work with admirable musical and interpretative understanding, artistic phrasing, authenticity of style and continuity of line. His vocal assets and musicianship were also apparent in the Schubert cycle.
F. D. P., N. Y. HERALD TRIBUNE

Grant Johannesen, pianist, April 20, E—Beyond a doubt, Mr. Johannesen is one of the finest, most richly en-

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dowed, and most musical keyboard artists of his generation. He proved it in earlier appearances in this city and again with this recital. His program was on the conservative side. He played works of established masters, but then he played them in his very personal way which with the deepest respect for tradition combines a highly personal conception. He opened the evening with Bach's Toccata in F-sharp Minor, followed by Mozart's Sonata in A Minor (K. 310). Mr. Johannesen is a romantic at heart and in both works this side of his predilection was easily discernible. His colorful touch enables him to bring to his interpretations many shades and hues of the most tender differentiation, and so he did in playing these pieces. Franck's Prelude, Chorale and Fugue closed the first part. It was a highly imaginative reading which was not impaired by an occasional technical slip.

After intermission, Schumann's Humoreske (Op. 20) received a technically and musically meaningful performance. The tremendous technical difficulties were answered successfully by the artist's prodigious dexterity. Its poetic content was a bit spectacularized in Mr. Johannesen's conception, but he carried it through in an inspired reading. Fauré's Fifth Impromptu and Debussy's "L'Isle Joyeuse" closed the official program.

H. W. L.

That talented young American pianist achieved some moments of strong playing, though it must be said that he had achieved a higher standard in previous appearances.

H. C. S., N. Y. TIMES

. . . can be ranged among the major artists in his field, even when there is room for dissent with this or that feature in his interpretations.

F. D. P., N. Y. HERALD TRIBUNE

Aristo Artists, April 24, A—Now in the ninth year of successful presentation, this season's quartet, called Aristo Artists, was outstanding; in fact it is one of the best heard in the changing annual series of young singers. The varied program of solo and ensemble numbers had been slanted to show each vocalist to advantage; the ensemble was well-balanced, showing careful preparation, and the selections were first class without being erudite. Donald Hoiness, tenor, used his high-timbered voice with clarity and skill in arias from Bach's Cantatas Nos. 93 and 65 and in Grieg songs. Diane Griffith chose Brahms and Hugo Wolf lieder for her warm and emotionally expressive contralto. Free and ringing coloratura singing was delivered by soprano Louise Natale in Ravel's "La Flute Enchantée" and the Zerbinetta air from Strauss' "Ariadne auf Naxos." A real discovery is talented Michael Bondon, a bass-baritone, whose voice was most effective in the Credo from Verdi's "Otello." Joining in the mellifluous Madrigal by Edwin McArthur, the quartet brought the recital to a delightful close. Alice Wightman was the fine accompanist. D.D.L-C.

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R. P., N. Y. TIMES

. . . an exceptionally gifted group.

L. T., N. Y. HERALD TRIBUNE

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Concert of Contemporary Music, Feb. 24, E—Four superlative musicians joined in a program of instrumental and song repertory. Although an appreciative audience was on hand with vigorous applause, one wished for an auditorium of greater scope to match the compositions and performers. Composer-pianist Julia Smith opened the

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recital with a scholarly playing of Aaron Copland's Passacaglia, "Sentimental Journey," and her own Sonatina in C Major. Genevieve Rowe, her soprano voice in its most pristine estate, began her share of the program with Milhaud's "Rêves," "Nadia Boulanger's "Cantique," and the "Chansons Dansantes" of Maurice Baron. With Robert Payson Hill, co-artist at the piano, the selections were presented with tonal and textual accuracy. With Miss Smith as accompanist, Eugenie Dengel offered mellifluous playing of Hindemith's Sonata for Viola and Piano. After the intermission, Miss Rowe sang Three Love Songs by Julia Smith. The graceful turns of phrase and the smooth voice lines were impressive in these small but charming songs. The soprano continued with John Duke's quaint setting of "A Piper," John Edmund's "The Lonely," a chillingly atmospheric number, and Celius Dougherty's "Weathers." Miss Rowe showed versatility and rhythmic brilliance in her clear, artistic singing of South American encores. The final group included three Pieces for Viola and Piano, by Francis Buebendorf, and two by Miss Smith for the same duo. facilely played by Miss Dengel and Julia Smith, the compositions showed fluent thematic delineation and some interesting patterns of harmonic design and development. Miss Dengel's viola tone was notably rich in texture with reasonant continuity and a singing legato. The whole evening was enjoyable and commendable. M. C.

The outstanding feature . . . was the first performance here of Three Pieces for Viola and Piano, by Francis Buebendorf. J. B., N. Y. TIMES

Of the new works, Miss Smith's Sonatina was the most interesting. L. T., N. Y. HERALD-TRIBUNE

Phyllis Kraeuter, cellist, April 16, A—An afternoon of fine chamber music was offered by Phyllis Kraeuter, with Joseph Wolman at the piano. The talented cellist started with works by Mendelssohn, Schubert, and Frescobaldi (the latter two arrangements by G. Cassado), and then played Martinu's Sonata No. 2 (1941). The date of the composition is important, for in this work Martinu still is completely under the spell of Brahms. Unmistakable is the craftsmanship with which it is written, and underneath it all is his deep affinity with Czech folklore. The performance was tonally and technically a pleasure. Bach's G major Sonata, Barber's early Cello Sonata in C Minor (Op. 6), and Joaquin Nin's melodious "Chants d'Espagne" closed the bill. H. W. L.

Her seriousness and sincerity were in evidence. . . . Everything was played in a straightforward, musicianly manner. R. P., N. Y. TIMES

Miss Kraeuter's playing is sensitive to musical values and clear in emphasis, but dramatically rather pale. T. M. S., N. Y. HERALD TRIBUNE

League of Composers & ISCM, April 18, E—The third and final concert of the amalgamated organizations for propagandizing contemporary music, the League of Composers and Society of Contemporary Music (U. S. Section), offered two world premieres: Louise Talma's Six Etudes for Piano (1954), and Seven Waltzes for String Quartet (1954) by Edward Steuermann. The first work was played by Beveridge Webster and in its elegant and fluid texture of polytonal character received an authoritative reading by this artist. Steuermann's Waltzes, played by the Galimir Quartet (Felix Galimir, Sonya Monosoff, violins; Renee Hurtif-Galimir, viola; and Paul Clement, cello), are atonal pieces of intricate structure. If waltzes, they are valses tristes, for their mood is one of melancholy. But their emotional impact is strong, and the sincerity of the composer persuasive.

The concert opened with Four Piano Pieces (Op. 22) by Fartein Valen, played wistfully by Julian de Gray. For this reporter, at least, they were the most impressive music of the evening Three Invocations (1949) by Roman Vlad, sung masterfully by Claire Watson, soprano, with the most sensitive assistance of Richard Cumming at the piano. These three vocal pieces on Latin texts are as dramatic as they are moving in their lyricism. The difficulties for the voice are tremendous. The performance was an example of exquisite musicality and musicianship by both performers. H. W. L.

Edward Steuermann's Seven Waltzes for String Quartet proved the most deeply felt, the most inventive and the most intricately worked out of the selections presented. R. P., N. Y. TIMES

Wondrously sung by Miss Watson, the Invocations proved to be the most

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J. S. H., N. Y. HERALD TRIBUNE

Helen Bullis, cellist, April 22, E—Helen Bullis, a musicianly cellist, collaborated with a most sympathetic pianist, Harriet Wingreen, in presenting four varied and interesting sonatas. Miss Bullis, possessor of a full-sized cello voice, never pushed the instrument's tonal capacity, was constantly in tune, and was always intensely involved in the music she was playing. She certainly made a favorable impression. Both the Bach and Beethoven Sonatas were given clear, immaculate readings. The short Honegger Sonata was fun, and the Herbert Inch Sonata (1934) came across well. The Inch Sonata has clear-cut ideas, with enough dissonance to separate the composer's idiom from the decidedly Brahmsian overtones. E. L.

Helen Bullis . . . revealed herself to be a performer of distinguished attainments. . . . Her interpretations were those of a musician of taste and refinement. J. B., N. Y. TIMES

. . . Miss Bullis' work was modest, unassuming and unshakably sincere. She has no truck with sham, nor does she favor virtuosic brilliance of any kind. J. S. H., N. Y. HERALD TRIBUNE

CARL FISCHER HALL

Punch Opera, May 10, E—Contemporary opera composers have real friends in the directors of the Punch Opera. This enterprise is to be commended for excellent premieres of two one-act operas—"A Childhood Miracle" by Ned Rorem, with libretto by Elliott Stein based on Hawthorne's "The Snow Image"; and "The Nightingale," by Bernard Rogers, based on Hans Christian Andersen's "The Emperor and the Nightingale." Both American composers have, as these two works demonstrate, a mastery of the medium. This reviewer, however, found the Rogers work to be endowed with more imagination and to be the stronger effort. Musically as well as stagewise, this composer has used a palette of varied colors. Vocally, the opera is complex, and we are certain that it would be even more enchanting in a presentation with orchestra. (This evening's performances depended upon the limited forces of an able two-piano team.) The Rorem work too is cast in a mold of fantasy; it is more conservative and is perhaps more easily accessible on a single hearing.

Lynn Clarke and Sarah Dubin as Violet and Peony, two dreamy children who erect a snow man that comes to life, exhibited voices of promise and created a beautiful world of fantasy in "A Childhood Image." Don Grobe, the animated snow man, and the remainder of the cast (Harriet Hill, Jayne Somogi, and Gordon Myers) portrayed their parts ably. In the Rogers work, Cely Carrillo, who had the complex coloratura role of the nightingale, sang with great control and remarkable agility. Richard Roussin made a regal emperor. The remainder of the cast included Martha Moore, William McFarlane, Gordon Myers, John Miller, Harriet Hill, and Penny Hays (the little dancing girl). Nelson Sykes, General Director of the company, effectively staged the productions. Joseph Braswell's imaginative use of simple screens was highly effective for "The Nightingale." Rex Wilder was the conductor. G. W.

OTHER CONCERTS

(CH=Carnegie Hall; CRH=Carnegie Recital Hall; GRRA=Grace Rainey Rogers Auditorium; HC=Hunter College; TH=Town Hall)

Bach Aria Group, April 13 (TH), E—In its final concert of the current season, The Bach Aria Group, with chorus and fine orchestral support, presented a program of unusual interest. The Easter spirit was reflected in the programming, which consisted of Can-

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tata 31, arias from Cantatas 13, 45, 103, 145, 182, and the Bach "Easter" Oratorio. A guest quartet of vocal soloists included Eileen Farrell, soprano; Carol Smith, alto; Jan Peerce, tenor; Norman Farrow, bass-baritone. Instrumental soloists were Julius Baker, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; Erich Itor Kahn, piano; Maurice Wilk, violin. Frank Brieff conducted with skilful fervor and a sympathetic understanding of the music. The four vocal soloists contributed much to the success of the evening's program. The customary tonal balance and general dictional and interpretative assets of the Choir were strikingly in evidence on this occasion. L. C.

Marco Sorisio, tenor, April 17 (TH), A—A very high tenor voice with a light quality and an effortless flexibility were the main features that characterized Mr. Sorisio's debut. In songs by Handel, Schubert, Bellini, Halevy, and a large group of Mexican folk songs his well-trained voice suffered only in its ability to produce a varied texture. All the songs received more or less the same treatment. E. L.

Helen Alexander, soprano, April 18 (TH), E—Helen Alexander presented a varied song recital featuring a group of 18th-century Italian songs, English ballads, a Schubert and Brahms group, a Mozart aria, and a French and Spanish group. She proved to be an intelligent artist, and was most successful in the excellently varied interpretations of the diverse groups. Alderson Mowbray was the accompanist. E. L.

Vladimir Elin and Soloists, April 21 (CRH), E—A refreshingly different recital was presented by Vladimir Elin with the assistance of 20 vocalists. It included excerpts from Tchaikovsky's "Eugene Onegin," Rubenstein's "Demon," and the entire Mozart score of "The Impresario." Of added program interest were bits from operettas and a group of popular favorites. Beautiful costumes, well-lighted and attractive sets, gave a certain flavor to the showing. The singers, however, varied in tonal quality and in professional experience. The performance was in the order of a good workshop presentation, with possibilities not completely realized. Nevertheless, the audience was well entertained, and those not familiar with the seldom-done Mozart had a treat. D. D. L.

Fourth Artur Schnabel Memorial Concert, April 21 (GRRA), E—Participating artists: Leon Fleisher, pianist; members of the Galimir String Quartet (Felix Galimir, violin; Renee Galimir Hurtig, viola; Paul Clement, cello); assisting artist, Philip Sklar, double-bass. This concert, presented under the auspices of the Artur Schnabel Memorial Committee, Inc., was expertly negotiated by musicians of high caliber who brought to their work seriousness of purpose and interpretative maturity. Mr. Fleisher, a Schnabel pupil, began proceedings with a well-considered treatment of Schubert's appealing Piano Sonata in B-flat (Op. post.). This young man possesses a bell-like, unforced tone that gives charm and virtuosity to his playing. The 20-minute playing time of the Schnabel String Trio (1925) was replete with supercharged atonality. We understand that this was its first public performance. The dexterity of the three performers aroused the merited approval of the large audience, which seemed more interested in their technical finesse than in the dry composition itself.

Schubert's thoroughly tonal Quintet in A major ("The Trout," Op. 114) fell on the grateful ears of this reviewer after the Schnabel. Mr. Fleisher, with the competent collaboration of the members of the string ensemble, brought grandiose treatment to a noble ambassador of the classical school. H. L. B.

American Symphony Orchestra, Enrico Leide conducting, April 22 (HC), E—An All-Request program closed the 20-week series of concerts played by the American Symphony at Hunter College and at the Brooklyn Museum. Opening with the Overture from "Der Freischuetz," the program continued with Smetana's "The Moldau," led by Maurice Nobleman, associate conductor of the ensemble. The Franck Symphony in D Minor and Symphony No. 4 of Tchaikovsky completed the program. For next season, it is announced that this excellent group will be heard in All-French, All-Russian, All-Wagner, a Brahms-Beethoven program, and the annual final All-Request program. M. C.

Suzanne Bloch and company, April 23 (TH), A—A program of music from Shakespeare's time performed on the lute, virginal, and recorder by Suzane Bloch, Paul Smith, Nina Courant, and sung by Mack Harrell featured various suites and songs performed in a parlor style—which was certainly in keeping with the Elizabethan spirit. Thomas Morley, John Dowland, Giles Farnaby, and John Bull were some of the composers represented on the program. E. L.

Hazel Scott, pianist, April 23 (TH), E—For the benefit of the Endowment Fund of the Riverdale Country School, the famous artist gave a recital in which her well-known and ever-welcome Jazz Improvisations were preceded by groups of piano compositions by Bach, Chopin, and Debussy. Miss Scott of course is a master in the jazz idiom. She commands many colors and shades in the interpretation of her own arrangements which are backed up by a rhythm ensemble consisting of percussion and double bass. In the classical works she was obviously trying to reconcile her first calling, which is jazz, with the domain more remote from her. Though not always succeeding, nevertheless she gave readings of individuality. H. W. L.

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George Grossman, violist, April 24 (CRH), E—George Grossman, an experienced chamber player, gave his first solo recital accompanied by Harriet Shirvan. Playing five sonatas for viola from four centuries, Mr. Grossman gave an excellent account of himself in many respects. His tone was warm and full, his finger work thoroughly secure, and throughout the recital he demonstrated an ability to shape a phrase and penetrate beyond the surface of the written text. The sonatas performed were by Eccles, Dittersdorf, Milhaud, Brahms, and Joubert. E. L.

Christine Chavartazky, pianist, April 23 (TH), A—In her second New York recital, 18-year-old Christine Chavartazky presented a formidable program that included the Fantasia in C Major by Schumann, the Sonata No. 4 by Scriabin, the Fantasie in F Minor by Chopin, and a Toccata (Op. 28) by Groudine. This young pianist has temperament and gets a big sound from the piano, but the Schumann is far too involved and subtle a composition for her to do justice to it at this point in her career. The other works suffered from a hurried impetuous style that belittled the composers' intentions. E. L.

Rose Rosamond, soprano, April 24 (CRH), A—Rose Rosamond, a soprano with a lovely, clear, big soprano voice, together with Paul Meyer, her accompanist, made a successful debut Sunday afternoon. In a program of Mozart and Puccini arias, songs by Schubert and Brahms, and a large English and American group, she showed herself to best advantage in the operatic arias—Puccini's "Un bel di" from "Madame Butterfly" being particularly successful. E. L.

Inar Holmstrom, tenor; **Sylvia Aarnio,** soprano, April 24 (CH), E—The Finlandia Foundation presented Inar Holstrom, leading operatic tenor of Finland, and Sylvia Aarnio, known as an interpreter of Sibelius' songs, in a program which The Honorable Artturi Lehtinen, Consul General of Finland and observer at the United Nations, informed the audience was in the nature of a good will offering to augment the cultural liaison existing between the United States and Finland. A cordial greeting from Jean Sibelius, now 90 years old and honorary president of the Foundation, was read.

Such excellent compositions by such great composers as Sibelius, Mozart, Puccini, Palmgren, and Verdi, performed with impeccable musicianship, good voices, simplicity, and sincerity did not fail to impress the large and appreciative audience with the musical stature of Finland. Added to these items was the reading by William Perry Adams from "The Kalevala" and the playing of Sibelius' three lyric pieces for the piano ("Kyllikki") by Harry Fuchs. Mr. Fuchs played these with fine understanding of Sibelius' warmth, delicacy, and passionate love of country. D. D. L.

HERE and THERE

■ **Alfred Mirovitch,** the brilliant pianist who is noted for his illuminating artistry as an interpreter as well as for his achievements as composer, pedagogue, and lecturer, has recently returned from a lengthy concert tour —a re-appearance on stage after five years of almost uninterrupted research and editing. During this period he has produced over 50 volumes which cover the entire field of study and performance music. Among the rare works discovered by Mirovitch and published

ALFRED MIROVITCH

for the first time in the United States are "Scherzo and Minuet" by Beethoven (originally written for The Musical Clock in Vienna); "14 Easy Masterpieces" by J. Christian Bach and E. P. Ricci; "Two Fantasy Pieces" by Rachmaninoff and the first complete edition of Rachmaninoff's "Etudes Tableaux"; and "Preludes and Suites" by G. J. Vogler.

Highlights of the Mirovitch career include the winning of the coveted Rubenstein prize at his graduation from the St. Peterburg Conservatory (Russia) in 1909; a European debut in 1911 (Berlin); tours across Continental Europe and the British Isles; coast-to-coast engagements as guest artist with the symphony orchestras of New York, Boston, Detroit, Minneapolis, Indianapolis, San Francisco, Los Angeles, Portland, Syracuse, Houston; nine world tours carrying him to Europe, the Orient, Australia, New Zealand, South Africa, and Mexico.

Mr. Mirovitch is now enjoying one of the busiest seasons of his career. Recent concert, lecture, workshop, and master class commitments include the following appearances: Evansville College, Concordia College, Auburn (these in Indiana); Michigan State University at Ann Arbor; the State Convention of MTA in Tucson, Arizona; recital and lectures in Odessa, Texas; three engagements at the Minneapolis College of Music; Columbia; Princeton; Western Reserve; Capitol University (Columbus, Ohio); Jordan Conservatory; Queens College; Brooklyn College; Stanford; and the Juilliard School of Music, where as a faculty member the artist has given master class courses and two series of lectures each year for eight consecutive summer seasons up to and including 1952. The recently announced courses arranged for this summer by Mr. Mirovitch will mark his first master class in New York City since that time.

■ WAAT has inaugurated a program of "classical" music and song. Fan letters and favorable notices are already pouring in. And why not? Mentor and star is **Mary Bothwell,** the internationally known soprano, now being heard in her own program—The Mary Bothwell Show. During her time on the air, Miss Bothwell introduces celebrities, explains and comments on rare, great recordings (which are played for the listeners), gives first-hand knowledge, gleaned from her European tours, about birthplaces, lives, and careers of the composers whose works are illustrated. This is detailed information personally verified by the artist, who has been heard in concert and recital throughout Europe. On occasion, Miss Bothwell's voice is heard in her own recordings of masterpieces or in a "live" request number. Truly a unique, valuable, pleasing experience is the general verdict. Tune in for The Mary Bothwell Show, Tuesdays at 9:45 p.m.

■ Your reporter had a lot of fun—the singers probably didn't—being a judge on the regional auditions of the **New Orleans Experimental Opera Theatre.** It was an interesting summation of what is going on in voice training, and most of the youngsters were excellent. The question is—where are they going to find work? Maestro Cellini and his committee chose nine vocalists to go to New Orleans for the finals, each being a more than possible winner. Several good talents were dismissed regretfully, as planned performances did not include roles for the artist's type and voice. Two exciting "bests" turned up—one a great voice; the other a superlative emotional gift. Wait for our next from New Orleans.

PHILIPPA SCHUYLER *(left)* and MRS. CHARLES ("MINNIE") GUGGENHEIMER. *Miss Schuyler is signing contract to appear at Lewisohn Stadium this summer as piano soloist with the Stadium Symphony Orchestra. Press notices from Buenos Aires during her current tour of South America indicate that Miss Schuyler's success on the continent has doubled her scheduled engagements there.*

Or if you are opera minded, be sure to get in in time for the next hearing. It's fair and considerately handled. P.S. 150 applicants were too late. Better luck next year.

■ Prima donna **Eva De Luca,** whose sparkling personality and warm voice have been missed for two seasons from the local opera stages, returns June 6, following engagements in Italy and Continental Europe. Among the recordings "waxed" by the soprano is Columbia's Album of "La Rondine" (Puccini). Another rare item is "Il Duello" by Handel, commissioned by the Handel and Haydn Society of Boston. Eva's friends and admirers (this reported being one of the many) are happy over her homecoming. M. C.

Photo: O. E. Nelson

The singers above are those who pioneered the first releases of Murlyn Proficiency Records (self-help practice records). Seated, left to right: Laura Castellano, Metropolitan Opera soprano; Sally Leff, coach-accompanist and guide for the recording sessions; Evelyn Herbert, stage and screen celebrity; Evelyn Sachs, Metropolitan Opera mezzo-soprano. Standing, left to right: Giulio Gari, leading tenor of the Metropolitan Opera; Herbert Janssen, great former baritone of the Metropolitan; and the distinguished tenor Sydney Raynor. The second set of recordings by this group—arias and songs—has just been released.

CONTESTS and AWARDS

CONTESTS

■ The **Third Guido d'Arezzo International Polyphonic Competition** for amateur choral groups will be held in Arezzo, Italy, in August, 1955. Choral groups composed exclusively of amateur singers may take part. Directors, however, need not be amateurs. The competition will comprise three contests: mixed choruses of not over 50 voices; male choruses of not over 30 voices; and male, female, or mixed choruses of not over 30 voices. During their stay in Arezzo to participate in the contests, choral groups will be furnished food and lodging through the organizing committee. Travel expenses will be paid by the groups themselves.

■ After the big success of the 10th International Competition for Musical Performers in Geneva, in which 227 candidates belonging to 34 countries participated the Organizing Committee has decided to carry out another **International Competition** in 1955. This is to take place from Sept. 17 to Oct. 1 and will comprise the following categories: Voice, Piano, Organ, Viola, Trumpet, and Sonatas for Piano and Violin. Young artists, between 15 and 30 years, from all countries, may compete. Money prizes amounting to 12,000 Swiss francs are anticipated. Once again the Competition will be organized in collaboration with Radio Geneva and with the Swiss Romand Orchestra. The prospecti containing the rules and program of the Competition are ready. They will be sent gratuitously by the Secretariat (Conservatory of Music, Geneva, Switzerland) on request. Applications will be accepted not later than July 15, 1955.

■ Under the high patronage of the President of the French Republic and other governmental representatives, the tenth **International Competiton Marguerite Long - Jacques Thibaud** competition since 1946 will be held June 15-27 in Paris. The competition is for young pianists and violinists born between Jan. 1, 1923 and Jan. 1, 1940. It includes two elimination examinations and two final tests. Candidates are to perform works chosen from those indicated in the rules. A jury composed of eminent personalities will award concert and recording engagements as well as cash prizes to the winners.

■ The Women's Committee for the **Los Angeles Philharmonic Orchestra** is again offering a prize of $1,000 for the best new unpublished composition for orchestra. The competition, inaugurated last year, is open to native-born Americans between the ages of 20 and 35 who have studied in an accredited school or with an accredited teacher. In addition to the cash prize, the winning composition will be given its premiere performance by the Los Angeles Philharmonic under the direction of Alfred Wallenstein.

■ The United Temple Chorus announces its Ninth Annual **Ernest Bloch Award Competition** for a work for three-part women's chorus, the text to be taken from or related to the Old Testament, with or without incidental solo. The Award offers an honorarium of $150, publication by the Mercury Music Corporation, and a premiere performance by the United Temple Chorus at their Spring Concert. Deadline for all entries is Nov. 15, 1955. For information, write: The United Temple Chorus, Box 84, Woodmere, New York.

■ The Composers Press offers a royalty contract for the winners of their 1955 **Publication Award Contest.** Subjects for compositions are as follows: Brass ensemble 4 to 8 minutes; Solo for French Horn with piano, 3 to 5 minutes; Art Song; Anthem, a cappella or organ; Piano teaching piece; Violin teaching piece. Final day for submitting manuscripts to The Composers Press, 1211 Ditmas Ave., Brooklyn, New York, is June 15, 1955.

■ Two scholarships of $500 each are available for advanced music students to study with Antal Dorati, conductor of the Minneapolis Symphony Orchestra during the University of Minnesota academic year 1955-56. Recipients of the scholarships will receive 26 weeks of personal instruction from Dorati with one formal session per week of one to three hours' duration in music aesthetics, composition, and orchestral conducting, and will be allowed to assist at rehearsals of the Minneapolis Symphony. The **Dorati Scholarships,** funds for which are provided by the Greater University Fund, are open to applicants on the senior or graduate level majoring in music with specialization in composition or conducting. Applicants are expected to supply information regarding their experience in the subjects involved.

■ The **Stockbridge School** is offering a $100 award and public performance for an original choral composition. Works must be at least six minutes in duration and within the means of a high school chorus. Manuscripts should be sent to the Music Department, Stockbridge School, Interlaken, Mass., before Sept. 6, 1955.

■ Alexander Hilsberg, music director and conductor of the New Orleans Symphony, has announced that Edward B. Benjamin will give a $1,000 commission for a "tranquil music" composition. Mr. Hilsberg will select the composer. The **Benjamin Award for Tranquil Music** was not made this year because judges were unable to agree on any composition submitted this season as deserving of the award for tranquil music. Mr. Benjamin is making the $1,000 commission for a work in place of the award competition. Besides this tranquil music commission, Mr. Benjamin is also offering awards for restful music through the North Carolina Symphony, Eastman School of Music, Juilliard School of Music, and the University of Miami.

■ An award of $500 is to be made for an original composition in the form of a Rondo Capriccioso with orchestral accompaniment by the Arcari Foundation. It shall have a duration of five to ten minutes, and the competition is open to all composers here and abroad. All manuscripts must be received by the Arcari Foundation, 14 Merion Road, Merion Station, Pa., on or before Oct. 15, 1955.

■ The **Concert Artists Guild** is now receiving applications for auditions from singers and instrumentalists under 30 years of age. Artists selected are given an appearance at one of the Guild's monthly Steinway Hall recitals and are also eligible for the yearly Town Hall award concert. Applications should be addressed to the Concert Artists Guild, 119 W. 57th Street, N. Y. 19.

■ For the past three years the College of Fine Arts of Ohio University has sponsored a **Competition for a New American Opera.** During the summer the winning opera will be produced by the Opera Workshop of the University. Successful performances already completed have included "Provincial Episode" by Max Wald in 1952, "The Secret Life of Walter Mitty" by Charles Hamm in 1953, and "The Audition" by Alfred Goodman in 1954.

■ The **Society for the Publication of American Music, Inc.** (Richard Korn, president), announces the competition for its 1956 season. The winning composition will, as usual, be printed, and its score and parts distributed to the Society's membership, without expense to the composer, who will also receive a royalty on additional copies sold. Carl Fischer, Inc., has the exclusive rights for public sale. All unpublished chamber music works, for no more than six players without piano, or five including piano, are eligible. Material must be received no later than Oct. 15, 1955, to be considered for the 1956 selection. Announcement of the outcome of the competition will be made on or about May 1, 1956. All communications should be addressed to: Richard Korn, 898 Park Ave., New York 21, N. Y.

■ Under the auspices of the **American Guild of Organists** a prize of $200 has been offered by the H. W. Gray Company, Inc., to the composer of the best organ composition submitted by any musician residing in the United States or Canada. Works in the larger forms such as sonatas, suites, etc., will not be considered, since the aim of this contest is to find a composition that combines musical excellence with practical length and usefulness. The winning piece will be published by the H. W. Gray Company, Inc., on a royalty basis. The manuscript signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, not later than Jan. 1, 1956. Return postage must be enclosed.

AWARDS

■ The **John Simon Guggenheim Memorial Foundation** announces Fellowship grants totalling $968,000 to assist 248 Americans to continue their studies in various cultural fields. Later this year, Fellowship grants also will be made to citizens of the other American Republics, of the Republic of the Philippines, of Canada, and of the British Caribbean area. The Foundation's Fellowships are granted to men and women, regardless of race, color, or creed, who have demonstrated high capacity for original scholarly research and artistic creation. In musicology the awards this year were given to: Dr. Yury Arbatsky, Newberry Library, Chicago, Illinois; Mr. Harold Courlander, Writer, New York City; Mr. Noah Greenberg, Choral Director, New York City; Mr. Frederic Ramsey, Jr., Writer, Stockton, New Jersey; Dr. Walter Lincoln Woodfill, Assistant Professor of History, University of Delaware. In music composition awards were given to: Mr. Walter Eugene Aschaffenburg, Instructor in Music Theory, Oberlin Conservatory of Music, Oberlin, Ohio; Mr. Henry Brant, Member of Faculty, Juilliard School of Music, New York City; Miss Peggy Glanville-Hicks, New York City; Mr. Hall Franklin Overton, New York City; Mr. Hall Franklin Overton, New York City; Mr. Russell Smith, New York City; Mr. Hugo David Weisgall, Baltimore, Md.

■ **The Florida Composers League** made the following award announcements at their convention in Tampa: Outstanding composition—Sonata for Flute and Piano by Howard Wilson; Alternate choice—Scene from "Summer and Smoke" by Ryan Edwards; College Division—(First Prize) Sonatina for Piano by Barbara Agee, (Second Prize) Toccata for Piano by Mrs. J. A. Greer; High School Division (First Prize) Sextet for Brass by Roe Goodman. The adjudicator was Mr. Richard French, vice-president of Associated Music Publishers, New York.

■ Willard Straight, 1954 winner of the **Orchestra Hall Award Recital** on the Musical Arts Piano Series, was one of two Chicago Musical College graduate students whose compositions were represented on a concert program recently presented by Phi Mu Alpha Sinfonia in Roosevelt University's Recital Hall, to benefit the scholarship fund of the fraternity's Epsilon Theta chapter. The versatile young musician conducted a first performance of his Concertino for oboe and small orchestra, with Grover Schiltz as soloist. Ellis Schumann's Three Songs for Tenor and Orchestra, with Warren Hays as soloist, was also featured on the program.

■ The Board of Directors of **The Contemporary Music Society** have awarded a grant to Donald Fuller, New York composer, to enable him to write his Musical Play, Thirty-Love" to a libretto by Kenward Elmslie.

■ Dr. Harold C. Case, President of **Boston University,** presented S. Hurok, New York impresario, with a scroll citing him for "his distinguished contribution to the cultural life of the United States" at a luncheon in his honor at the Ritz Carlton Hotel in Boston on April 7. The function was attended by members of the music and drama departments of Harvard and Boston Universities, and others prominent in Boston concert, art, operatic and theatre activities.

■ The University of Texas Alard String Quartet was winner of a **National Federation of Music Clubs' $1,000 Young Artists Award.** Quartet members are Seymour Wakschal of Roslyn, N. Y., violin; Donald Hopkins, Schenectady, N. Y., violin; Arnold Magnes, Passaic, N. J., viola; and George Sicre, Havana, Cuba, cello. They played together at the Juilliard School of Music before enrolling last fall at the University of Texas, where they adopted the name Alard, a famous French violinist.

■ Winners of the 1955 **Elizabeth Sprague Coolidge Medals,** given to the "finest young conductors of the year," are James Dixon, conductor of the State University of Iowa Symphony Orchestra; Kenneth de Witt Schermerhorn, conductor of the Seventh Army Orchestra in Stuttgart, Germany; and Christopher Whelen, English conductor.

■ Elaine Tavano, 17, soprano, and Robert Back, 19, basso, were named winners of the **Los Angeles Bureau of Music's seventh "Artists of the Future" youth voice contest.** Second-place winners were Beverly Scalzo, 18, soprano, and Mallory Walker, 19, tenor. Judges of the final auditions were John Barnett, music director of Hollywood Bowl and associate conductor of the Los Angeles Philharmonic Orchestra; Alexander Haas, vice-president of one of the nation's two largest concert-management concerns; and Mrs. Artie Mason Carter, founder and first manager of Hollywood Bowl.

■ Two Texans, two New Yorkers, and one Chicagoan were chosen to head the list of winners in the three major Artist Events (1, 2 and 25) of the recently culminated **International Piano Recording Festival for 1955,** constituting the finals of the National Piano-Playing Tournament, sponsored by the National Guild of Piano Teachers. Five of the nation's top piano pedagogues produced these outstanding young pianists of 1955. Tying for First Place in Event 1 are Jack Guerry, pupil of Silvio Scionti, North Texas State College, Denton, Texas, and Mary Lou Wesley, pupil of Rosina Lhevinne, New York City. Dwight Oarr, pupil of Edwin Hughes, New York, tied with Dean Sanders, pupil of Rudolph Ganz, Chicago, in Event 2, for the older group of artists. In Event 25, for Playing Teachers of the nation, Karl Leifheit, San Antonio, Texas, pupil of Dalies Frantz of the University of Texas, was chosen by the judges as top winner.

This annual affair for recognition of student pianists of the nation, in which 38,582 have participated during the past year, is the brainchild of Dr. Irl Allison, who in 1929 while dean of music at Hardin-Simmons University, Abilene, Texas, used the idea to promote the piano interests of his university.

■ Recent winners in the contest for the 1955 **Farwell Awards** of the Musicians Club of Women are Mary Sauer, piano; Elaine Skorodin, violin; and Susan Winchester, voice. Three annual scholarship awards of $350 each, have been established through the generosity of the late Mrs. Ava W. Farwell, a former member of the Club.

Rita Kittain

RITA KITTAIN
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SCHOOL NEWS

By GID W. WALDROP

Members of the BOSTON WOODWIND QUINTET, *recently appointed to the faculty of Boston University's School of Fine and Applied Arts, Division of Music, confer with dean Robert A. Choate. From left: James Stagliano, French horn; Gino B. Cioffi, clarinet; Doriot Anthony Dwyer, flute; Dean Choate; Ralph L. Gomberg, oboe; Sherman Walt, bassoon. All are members of the Boston Symphony Orchestra.*

FACULTY APPOINTMENTS

■ Operatic producer Boris Goldovsky will head a Master Class this summer at Pennsylvania College for Women Opera Workshop in Pittsburgh. Mr. Goldovsky, head of the New England Conservatory of Music, commentator for the Metropolitan Opera News of the Air, and instructor of a summer class at Tanglewood, Mass., for the Boston Symphony, intends to "streamline" the classic performances. Being an opera singer today, he contends, is one of the most difficult jobs in the world. "In addition to being able to sing, an opera star must know tempo, he or she must look the part of the role he is performing, know how to act, and know how to do all these things at the same time."

■ President Laurence M. Gould of Carleton College announces the appointment of Donald Jay Grout, Chairman of the Department of Music at Cornell University, Ithaca, New York, as visiting professor for the fall semester, 1955-56, under the grant of the Louis W. and Maud Hill Family Foundation of St. Paul.

■ The Cleveland Institute of Music's second Summer Opera Workshop, June 20 through July 30, will be under the direction of Sam Morgenstern of New York. Mr. Morgenstern will be assisted by Penelope Draper, and Eleanor Frampton will direct the dance classes, a new feature for Workshop students. The culmination of the Workshop will be four performances in English of *La Rondine* by Puccini.

■ Orville J. Borchers, Dean of the School of Music of Southern Methodist University, has announced the engagement of the internationally famous pianist Gyorgy Sandor to the school's faculty. Born in Budapest in 1912, Mr. Sandor studied the piano with Bela Bartok, and composition with Zoltan Kodaly. He has toured both North and South America extensively, Europe from 1947 to 1951, and Australia in 1950. He will join the Dallas school's faculty in September, 1955.

SYMPOSIUMS

■ The University of Alabama played host to the sixth annual Regional Composers' Forum, April 22-24. Seventeen new orchestral works by regional composers from eight states were performed. Among the distinguished conductors taking part in the Symposium were Guy Fraser Harrison (Oklahoma City Symphony), Joseph Hawthorne (Chattanooga Symphony), Arthur Bennett Lipkin (Birmingham Civic Symphony), Guy Taylor (Nashville Symphony), and Paul C. Wolfe of Mt. Vernon, New York. Lukas Foss was the guest composer of the year. His "The Parable of Death" was performed.

■ The fourth annual Southwestern Symposium of Contemporary American Music was held at the University of Texas, March 27-30. This year 45 new manuscript compositions by composers of the Southwestern U. S., South and Central America and the Caribbean area were performed. Guest composers were Burrill Phillips of the University of Illinois and Aurelio de la Vega of Cuba's Universidad del Oriente. Mr. Phillips served as moderator for the round-table discussions. Other guests taking part in the panel discussions were Dr. Erno Daniel, conductor of the Wichita Falls Symphony, and Mrs. Few Brewster, representing the National Federation of Music Clubs.

■ The annual Midwest Students' Symposium was held at the Northwestern University's School of Music, May 13-14. Composers and performers from four midwestern universities participated in the symposium, which also included panel discussions following each performance. The symposiums, sponsored by Northwestern University, began in 1948.

■ Bennington College held a Symposium on Music and Art on May 15-17, devoted to an assessment of the vital and controversial developments that have taken place in this country during the last three decades.

The Symposium opened with a retrospective exhibition of the paintings of Hans Hofmann, and closed with a concert presenting the American premiere of "Deserts" by Edgar Varèse. Both of these men are outstanding leaders in their fields. Mr. Varèse, French born but an American citizen since 1926, has devoted his life to the development of modern music, and has consistently been a controversial figure in that field. In a radio interview recently he stated that "contrary to the general belief, an artist is never ahead of his time, but the vast majority are far behind it, still living in the past century." His newest composition, "Deserts," assays a formidable integration of modern instru-

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mental techniques with electronic sound materials through the use of multiple tape recorders and live orchestra. Roger Sessions, composer and music educator, addressed the Symposium on "Music of the Last Twenty Years." The final concert, conducted by Frederic Waldman, included, in addition to "Deserts," works by Charles Ives, Carl Ruggles, and Roger Sessions, with Stell Andersen and Claude Frank as soloists.

COLLEGE PRODUCTIONS

■ *The Lottery,* a new one-act ballet by Dr. George Schafer, was given its first performance at the School of Music of West Virginia University on May 6. The plot is based on a story by Shirley Jackson which first appeared in the *New Yorker* Magazine. The choreography was done by Mary Haberkorn of the School of Physical Education, and the dancers were from the University dance group. Conducting was Dr. Weldon Hart, director of the School of Music.

■ The University of Illinois Opera Workshop presented its full-length opera production, Mozart's *Magic Flute* on May 13 and 14. Prof. Ludwig Zirner was in charge of the production, and Prof. Bernard Goodman conducted the 40-member string orchestra. Costumes and sets were by Mrs. Laura Zirner. Fourteen scene changes took place kaleidescopically with a minimum of delay and in full view of the audience. Most of the roles were double-cast, and some 50 singers took part as soloists or in the chorus.

■ *A Room in Time,* a new one-act opera by Dr. Charles Kent, member of the music faculty of the University of Mississippi, was given its first performance during the second week of May at the University of Mississippi. Action in two time periods—just prior to the Civil War, and the present day —takes place simultaneously upon the stage. Although they are not physically aware of one another, through a "warp" in time, the personalities of the antebellum characters affect the thoughts and actions of the present-day characters. The two time elements involved suggested to the composer two musical styles — a rather romantic style for the contemporary scenes, and a more dissonant style for the 19th-century characters. Such an experiment is quite possibly unique in the history of opera. The cast was composed of both faculty and students.

■ The Indiana School of Music presented the premiere performance of Norman Dello Joio's *Ruby* early in May. The plot, based on Lord Dunsany's play *A Night at an Inn,* was adapted by William Mass. Dello Joio, an American of Italian extraction, likes to link his theatrical principles and dramatic talent with Verdi. In fact, in this rare musical drama music and text are integrated as a perfect unit: music flows from the drama, and vice versa. As a student of Hindemith his music is based on independent and polyphonic writing, in some cases on symbolism. Sharpest harmonic, dynamic, and instrumental accents, and an elaborate score of most refined orchestration are features of this one-act opera. Peter H. Adler of NBC, and Jay Harrison of the New York *Herald Tribune,* who attended, agreed that the performance surpassed by far the usual academic level. Ernst Hoffmann was Musical Director; Hans Busch, Stage Director.

PAUL NETTL

SUMMER SCHOOL ANNOUNCEMENTS

■ The New York College of Music will open its summer session on Monday, June 20, for a six-week period, offering private lessons and accelerated credit courses. Students enrolled in diploma courses can accomplish in the summer period the work which would take a semester during the winter season. The New York College of Music, chartered in 1878, is the oldest music school in the city. The annual Town Hall concert and commencement exercises will be held on June 16.

■ The Berkley Summer Music School opens its fifth season at Bridgton Academy, North Bridgton, Maine, on Monday, July 11, for string and piano students, with a schedule of instrumental and ensemble work combined with wide recreational activities. Under the direction of Harold and Marion Berkley, New York violinist and pianist, the six-week sessions include a series of evening concerts by faculty and guest artists, and afternoon concerts by members of the student body.

■ The third annual liturgical music workshop will be held at Boys Town, August 15-26, under the patronage of the Most Rev. Gerald T. Bergan, Archbishop of Omaha. Facilities of Father Flanagan's Boys' Home are being offered for the music workshop by Msgr. Nicholas H. Wegner, director of Boys Town. The Rev. Francis Schmitt, director of music at Boys Town, will be in charge of the workshop. When started two years ago, it was intended as a workshop for church musicians of the Archdiocese of Omaha, but interest in the school has become so widespread that this year it has been extended to national scope, and is open to students from the entire country. The 1955 workshop will cover a two-week period.

■ Leopold Stokowski will audition members of the Music Academy of the West Symphony Orchestra as prospective players for the Pacific Coast Festival Orchestra he is forming for the Pacific Coast Festival. The famed conductor is Musical Director and Conductor of the Pacific Coast Festival, to be held in Santa Barbara the weekends of Sept. 10 and 18.

■ The Music Academy of the West of Santa Barbara opens its Ninth Summer Session July 7. Maurice Abravanel, Conductor of the Utah Symphony Orchestra, is the Musical Director and Conductor of the Academy Symphony Orchestra. The 65-piece Orchestra represents an enrollment from all over the United States, with players from many of the nation's Symphony Orchestras.

■ University credit courses in applied music will be offered this summer for the first time at the Chautauqua Center of Syracuse University. The expansion of the university resident credit program has been made possible through the cooperation of Chautauqua's School of Music. The courses are offered as a service to teachers, veterans, and other students working for degrees.

Individual instruction in voice will be under the direction of Julius Huehn of the Eastman School of Music. Violin will be taught by Mischa Mischakoff, concertmaster of the Detroit Symphony, and piano will be taught by Katherine Bacon of the Juilliard School. Credit may also be earned for participation in the student orchestra, which is under the direction of Edward Murphy of Stephens College.

Cincinnati Conservatory and College of Music Merge

The merger of two of the nation's best-known music education institutions, the Cincinnati Conservatory of Music and the College of Music of Cincinnati, has been announced. The combined schools will be known as the College-Conservatory of Music in Cincinnati. In the opinion of the Joint Board of Trustees the merger will "strengthen and preserve the enviable reputation of Cincinnati" as a principal music center of the nation.

The campus of the College-Conservatory will be on the Conservatory's present site, Highland Avenut and Oak Street. Operation of the merged institutions will be by a Board of Trustees consisting of the combined membership of the present boards of the two schools, 22 in all. One of the first projects of the College-Conservatory will be a combined summer session to be held this year in conjunction with the University of Cincinnati.

The Cincinnati Institute of Fine Arts has been operating the Conservatory since 1931. Thomas S. Emery, its president, who is also a prominent industrialist, said, "Deeper and greater values will evolve from the union, assuring our city not only of maintaining, but carrying to greater heights, its glorious tradition of music."

STUDIO NOTES

■ Students of Alton Jones were heard in recital April 5 at Carl Fischer Hall, N. Y. C. Louise Colusso, who holds a piano scholarship with Mr. Jones at Juilliard, gave a solo recital on the same stage April 20. Other students currently appearing are William Weeks, in recital at New Rochelle; Vernon Gould, playing for the Kosciuszko Foundation; Jess Smith and Whitney Thrall on tour in Maine and Virginia; Shirley Gottlieb, scheduled for a July hearing over Station WNYC. Eunice Eaton, artist-pupil, was guest soloist with the N. Y. Philharmonic at Carnegie Hall on May 26.

■ In response to special requests, Herta Sperber will continue her vocal teaching throughout the summer at the Jackson Heights and Riverside Drive studios. An interesting release notes the great success of the Voice Forum, held May 12 at WPJB Auditorium, Providence, R. I., with Dr. Frederich Brodnitz, distinguished laryngologist and Chief of Voice and Speech Clinic at Mt. Sinai Hospital, as guest speaker. His subject was "The Healthy Voice." (Dr. Brodnitz is the author of the book *Keep Your Voice Healthy.*) The Forum, organized by Miss Sperber, lists the following participants in the Panel Discussion: Helen Benett, Voice Teacher in Providence; Gertrude Caulfield, State President A.F.M.C.; Dorothy H. Philips, Singer-Teacher; Dr. Donald G. Wright, Minister of Matthewson Street Methodist Church; and Miss Sperber.

■ News from the studios of Zenka Stayna: Laurene Buttlar, mezzo-soprano, after her tour with the San Carlo Opera, left for further operatic assignments in Virginia. Glenn Ellsworth was heard in two presentations of "The Messiah" and in Handel's other great oratorio, "Judas Maccabaeus." This young tenor also sang a series including Gaul's "Holy City," a Pergolesi Mass, and the St. John Passion of Bach. *Madame Butterfly* for the National Opera Club and the German-American Hour over WEVD were other engagements. . . . Diane De Sanctos, soprano, has recently returned from her South American recital tour.

■ Rose Raymond, well-known concert pianist, has announced her summer course for teachers and pianists, which will comprise five morning and five afternoon lectures from July 5-9. Miss Raymond's busy season listed a number of solo recitals and guest-artist appearances with chamber music groups, one notable engagement being with the Tollefsen Trio in the Weber Piano Quartet at the Brooklyn Academy of Music.

■ Commencing at Easter, Caroline Beeson Fry presented a series of song recitals introducing artist pupils at the White Plains Studios. Two programs—Song Night on June 10, and Opera Night June 13—will conclude the formal winter-spring sessions. Scenes on Opera Night will offer excerpts from *Marriage of Figaro, Aida, Madame Butterfly, The Consul,* and *Die Fledermaus.* The annual six-week Summer session will run June 15-July 27. On the faculty, headed by Mrs. Fry, will be Matthew Faruggio of the Metropolitan Opera, concentrating on Opera. Song Interpretation Classes will be conducted by Victor Trucco, Paul Meyer, and Martin Rich on different evenings. (These classes are open to listeners who may bring scores for annotation as do the active singers.) Class and private lessons are available in musicianship, sight-reading, and ear training under Robert Canfield, the Fry studio accompanist over the past six years.

■ The Summer Harp Colony of America will celebrate its 25th anniversary in Camden, Maine, where instruction and classes are annually held under the distinguished direction of Carlos Salzedo. Advanced students will be presented in solo recital at fashionable Whitehall Inn, the schedule beginning June 13 and continuing to the end of the summer. In August Mr. Salzedo will conduct his own "Préambule et Jeux," commissioned by the late Elizabeth Sprague Coolidge and scored for harp principale and chamber orchestra. This feature will be a part of the Hancock, Me., Festival inaugurated by the internationally famous harpist-composer, Salzedo, in honor of Pierre Monteux. Soloist will be Judy Laman.

■ Solon Alberti leaves NYU June 2 for a summer whirl of teaching and master class activities. He will be in Houston, Texas (his 6th season), Los Angeles, the University of Utah (10th season), and will function as musical director at the N.A.T.S. Opera Work-

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For Summer Session Bulletin, write to George McClay, Asst. Dean, School of Music

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LOUISE JENKINS, *well-known teacher of singing (sketched here by her famous artist-cousin, Burris Jenkins) plans a no-vacation summer, due to unusually heavy demands on her time by students preparing for early fall appearances. A long roster of speech students (a specialty with Miss Jenkins) and singer debuts have necessitated bypassing the annual May concert. Student recitals will be resumed in October.*

shop at the University of Colorado. In September, the eminent instructor-coach-composer starts his 24th year as Director of Music at Park Ave. Christian Church. News of artist-pupils announces recitals in New York City, Salt Lake City, and fall engagements in Germany for soprano Lucretia Ferre; Carmon Caplinger, bass at the Gateway Summer Theatre, N. J.; Peggy Baker, in *Guys and Dolls* at Skaneatales; Betty Hairston in the *Great Waltz* tour; George Sawtelle, tenoring at Radio City Music Hall; Anita Halgen, also slated for Europe in Fall; Catherine Johnson with the Lima, Ohio Symphony.

■ Leah Mellman, 14-year-old piano pupil of Mme. Simon Barere, has recently created a sensation as guest soloist with the Scranton Philharmonic Orchestra. Engaged for the youth afternoon concert, enthusiasm ran so high that the young artist was recalled for the formal evening performance and introduced to a wildly applauding audience. Little Miss Mellman has been a concert pianist since her ninth year, having played with the Philadelphia and the N. Y. Philharmonic Symphonies. Just two seasons ago she was called suddenly to substitute for an ailing instrumentalist and played the Beethoven First Piano Concerto with the N. Y. Philharmonic in Carnegie Hall. She has played with the Germantown (Phila.) Symphony, under the baton of Arthur Cohn, and is engaged for next season on a name artist series with orchestra in Wayne, Pa. New Yorkers will remember her also from the recitals of the Concert Artists Guild.

Another promising young artist from the studio of Mme. Barere is Zelda Gilgore, who was heard May 13 over station WNYC (FM) in a program of Bach-Tausig, Mozart, Scriabin, Rachmaninoff, and Liszt-Paganini.

■ On June 1st, Grace Leslie concluded 19 years of successful teaching of singing as a faculty member of Connecticut College, New London. As a farewell, the famous contralto gave a concert Mar. 23, in Palmer Auditorium of the College, which brought outstanding press reviews. Miss Leslie was for 22 years under the exclusive direction of Columbia Artists Management, appearing with major symphonies, choral societies, on community concert lists, and in her own Town Hall recitals, the latter distinguished for fine choice of song repertoire and artistry. She was for five years a lead singer on the Opera of the Air (conducted by Cesare Sodero), and made her European debut in Berlin in 1930. A charter member

Photo: Robert L. Perry
GRACE LESLIE

of the National Association of Teachers of Singing, Miss Leslie has directed two N.A.T.S. eastern workshops; has been a faculty member of other sessions at Drew Seminary, University of Colorado, Augsburg College of Minneapolis, and for several years taught summer extension music courses at the University of Utah. This season the N.A.T.S. Eastern Workshop will be held at her farm studio, Salisbury, Mass., under her direction, August 22-26. Miss Leslie will reopen her New York studio Sept. 15.

Eastman's 25th Festival Of American Music

The 25th Festival of American Music opened on May 6 with the traditional playing of the trumpet fanfare in the promenade corridor, and was followed by a concert in Kilbourn Hall by the Eastman-Rochester Orchestra with Dr. Hanson conducting. Included on the program was a premiere of a Concertina for String Orchestra by Herbert Inch, and the first

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Rochester playing of Samuel Barber's Symphony No. 1 in one movement. Of special interest to the Rochester audience was Dr. Hanson's Sinfonia Sacra, commissioned by and dedicated to the Philadelphia Orchestra and Eugene Ormandy. This new symphony, evoking the spirit of the tragedy and triumph of the first Easter, was received with prolonged and enthusiastic applause. Elliott Carter's Suite arranged from his ballet *The Minotaur* proved rather disappointing, in spite of the superb playing by the orchestra. No doubt the music was more successful in its original form.

A high point of this Festival was the playing of four compositions selected by a preliminary judging committee from the scores submitted for the Koussevitzky award of $1500 for the best orchestral score not exceeding 20 minutes in length by an American composer under 35, and also three pieces selected to receive the Edward B. Benjamin award of $500 to the Eastman student composing the piece best suited to "soothe the jangled nerves of this technological age."

On Saturday afternoon two of the final judges, Olin Downes and Winthrop Sargeant, were present as Dr. Hanson and the orchestra read the seven scores by John Boda, Patsy Sacco, Ronald LoPresti, Robert Lewis, David Fetler, and Martin Mailman. Saturday evening was devoted to a panel discussion of the role of our contemporary composer by Olin Downes, Winthrop Sargeant, Bernard Rogers, Wayne Barlow, and Louis Mennini, with Dr. Hanson acting as moderator.

Announcement of the prizewinning scores was made on Sunday afternoon. Dr. Hanson presented the Edward B. Benjamin award to Martin Mailman, an Eastman School senior, and later escorted Mme. Olga Koussevitzky, representing the Koussevitzky Foundation, to the podium where she graciously made a few remarks before Ronald LoPresti, another Eastman senior, came forward to receive from her the coveted award which is accompanied by an Eastman School grant for the publication and recording of the work. These two scores, "An Autumn Landscape" by Martin Mailman, and "The Masks" by Ronald LoPresti, were on the program which also included first performances of Alan Hovhaness' Prelude and Quadruple Fugue, Wayne Barlow's Lento and Allegro, Walter Hartley's Chamber Symphony (written to fulfill a commission granted by the Koussevitzky Foundation), and a first Rochester performance of Bernard Roger's Psalm LVIII (written at the request of Mack Harrell, who gave its premiere at Aspen, Colorado). The soloist on this occasion was William Duvall, Jr.

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Photo: Edward Saxe

Composer representatives from 11 neighboring Eastern colleges and music schools discuss the topic "What Could Be the Future of the American Composer. . . ?" at a recent two-day festival sponsored by The Institute of Contemporary American Music at Hartt College of Music, Hartford, Conn. Pictured from left: Bruce Archibald (Cornell); John Riley (Yale); Marian McLaughlin (New England Conservatory of Music); Ludmila Ulehla, Nicholas Flagello (Manhattan School of Music); Edward Miller, Thomas Putsche, Robert Lombardo, Arno Safran (Hartt); Rose Brandel (N.Y.U.); Suzanne Kirby (Hartt); Bain Murray (Harvard); and Dominick Argento (Peabody Conservatory).

The fifth event, a most welcome innovation in these programs, was a concert by the Cantata Singers, a group of about 35 trained voices from the Eastman School organized and directed by David Fetler. The program began with two early pieces by William Billings, three early American hymn tunes, an anthem from the Bay State Collection of 1850, and then continued with contemporary compositions by Samuel Barber, Paul Christiansen, Howard Hanson, Thomas Canning, Bernard Rogers, and Randall Thompson, whose excellent work, "The Peaceable Kingdom," marked the high point of the evening.

The sixth program was devoted to chamber music. It consisted of Quartet No. 2 by William Bergsma, a former Eastman student and now a member of the faculty of the Juilliard School of Music; Quintet for Strings, Flute and Piano by Halsey Stevens, Chairman of the Department of Composition at the University of Southern California; and Quartet by George Rochberg, Music Editor for Theodore Presser, Inc., which evoked considerable controversy since it was the only composition of the entire Festival written in the 12-tone technique.

The last of the orchestral programs was played on Sunday afternoon by the Eastman School Little Symphony conducted by Frederick Fennell. Opening with the familiar Concerto Grosso No. 1 by Ernest Bloch, the orchestra continued with a first performance of Theme as a memorial to the composer, Richard Morse, recently deceased; "Three Places in New England" by Charles Ives; Classic Concerto for Organ and Orchestra by Leo Sowerby, performed magnificently by Catherine Crozier and the string section; "New York Profiles" by Norman Dello Joio; and Sinfonia for Chamber Orchestra by Peter Mennin, a work commissioned in 1947 by Station WHAM of Rochester.

Howard Hanson's opera Merry Mount was presented as the final event in the Festival. It was performed by the combined personnel of the school's opera department, chorus, symphony orchestra, and the Mercury Ballet, with Dr. Hanson conducting. This concluding program in the series of concerts marked the long-awaited reopening of the renovated and redecorated Eastman Theatre, which had been closed since the falling of a section of the ceiling in early December. The music for *Merry Mount* was written in 1932 and dedicated to the memory of George Eastman. The work was first given in concert form at the 40th annual May Festival at Ann Arbor on May 20, 1932, and was premiered in full staging at the Metropolitan Opera House on February 10, 1934, with a notable cast headed by Lawrence Tibbett. In that season six performances of the opera were given, one of them in Rochester.

In the recent Rochester revival the role of Wrestling Bradford, introduced by Tibbett, was sung the first evening by Bernhardt Tiede, a member of the faculty of Southern Methodist University. Other solo roles were taken by student singers. Much credit must be given to Leonard Treash, Opera Workshop chairman; Herman Genhart, chorus conductor; Clarence Hall, scenic designer; and Thelma Biracree and Olive McCue, directors of the Mercury Ballet, for their assistance in the preparation of the production.

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By J. KENNETH WILSON

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■ LEO SMIT: "VARIATIONS IN G." A very straightforward approach to the theme and variations form produces here a work of some interest. The theme sets forth with simplicity the plan of the rest of the work; it is a short symmetrical two-part form, the first half ending in the dominant, the second in the tonic. This plan is rigorously followed in 11 variations, each of which is a homogeneous treatment of some characteristic rhythmic or melodic fragment. Throughout, the composer is particularly interested in that type of rhythmic figuration which produces abrupt pauses in the melodic line. The music is very much in G except for a brief excursion in the fugue, which leads back to a short re-statement of the original theme. There is virtually a complete lack of chromaticism, although diatonic dissonances abound and are well treated. *Boosey and Hawkes.* ($1.75)

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■ ARTHUR SHEPHERD: "CAPRICCIO II." This brilliant show-piece, which is quite virtuosic, is a good example of how far a contemporary composition can go toward the full use of chromaticism, while preserving such a definite tonal center as to justify and necessitate the use of key signatures. The entire structure grows out of the figuration of the first few pages: the fantasie-like form pursues a logical course, and maintains an incessant direction from beginning to the end. The technical prowess necessary to put this piece over convincingly is indeed considerable, but could certainly be felt to serve the purpose of producing a rewarding musical result. *Ricordi.* ($1.25)

ORCHESTRA

■ WALLINGFORD RIEGGER: "MUSIC FOR ORCHESTRA" (Opus 50). The instrumentation calls for full orchestra — with the woodwinds in threes, four horns, three trumpets, three trombones, tuba, timpani, percussion, and strings. The 12-tone row and its inversion, upon which the composition is to be based, are stated at the beginning. The orchestration is imaginative, most characteristically exploiting the woodwinds and brass for melodic purposes, while the strings accompany, provide rhythmic background, and occasionally come forth with a truly lyric and expressive passage. *Associated Music Publishers.* (Full score, $3.00)

TEACHING

■ "MACDOWELL FOR THE YOUNG." This publisher's attempts to find a workable form of music-record combination to serve as guides for the practice of young people have yielded this new edition of piano pieces, arranged by Sondra Bianca, who also acts as the recording artist. The record is planned so that the student can accompany it one hand at a time, balancing his part against that on the record. Slow practice versions are supplied for those pieces which seem to require special agility or velocity. The "Participating Practice Record" is especially recorded for the publisher in conjunction with the printed music, and is said to combine the features of the "add-a-part" record and a metronome. Teachers who feel the need of giving their students this type of musical discipline during their practice hours at home should investigate this new method. *Edward B. Marks.* (Price of album, $1.00)

■ "AMERICAN RECITAL." Piano teaching repertoire. This is a collection of various teaching pieces of about grade two and three difficulty. Many of the selections are dedicated to the editor, Leo Podolsky, whose phrasings and fingerings are carefully calculated for young pianists. Especially characteristic are "Glowing Embers" by Dungan, "Galloping Horses" by Wilson, "March of the Dominos" by Seuel-Holst, and "Polka for a Duck" by Mowrey. *Clayton F. Summy Co.* ($1.00)

■ MUSIC THEORY PAPERS — Eye and Ear Training for the Beginner, by Merle Montgomery. For teachers of theory to elementary children this collection is well worth looking at. Following is a list of the materials presented in the 12 looseleaf papers, attractively illustrated to appeal to young children: the numbers and letters used in music; lines and spaces; notes on the staff in bass and treble clefs: intervals; introduction to the piano keyboard; notation of rhythmic and melodic patterns; time signatures, half steps, sharps, flats, naturals. The material is to be presented orally to the pupil, and the papers are a means of checking the student's knowledge. The editor contends, and rightly so, that the ABCs of music should be learned at the same time as the ABCs in other subjects. Each paper is concluded with a short and easily grasped account of some important phase of music history. *Carl Fischer.* ($.75)

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

STEVEN BARWICK, *recently appointed to the faculty of the University of Southern Illinois, is planning a European tour for March, 1956.*

The Winners in the 1955 Guild International Piano Recording Festival have been announced by the Headquarters Office in Texas. In the artist category, first place was won by Dwight Oarr, pupil of Edwin Hughes, tying with Dean Sanders, who studies with Rudolph Ganz. Each received a check for $375. The same amount goes also to the younger artists: Jack Guerry, pupil of Silvio Scionti, and Mary Lou Wesley, who studies with Rosina Lhevinne. Runners-up, receiving $100 prizes are: Willard Straight (Rudolph Ganz and Mollie Margolies), Joy Caroll (Max Lanner), June Stokes (Dalies Frantz), and Michi Hirata (Rosina Lhevinne).

The teacher who received highest award for a recorded program is Karl Leifheit, who studies with Dalies Frantz.

First place for college seniors: Joseph Bridston Freer (Helen B. Freer). College junior: Joyn Perry (Mrs. Cecile Genhart) tied with Beverly Phillips (Mrs. Miles G. Blim).

The high school senior who won first place in the nation is Anne Koscielny, who has studied for the past year with Hans Barth. Monte Hill Davis, pupil of Silvio Scionti, won $125 for the best completed program annually for ten years. There were many other winners of cash prizes; complete announcements have been sent to Guild members. Texas has more winners than any other State, but all parts of the country are represented.

Robert Noona, winner of $400 in Guild Festivals when entered by his teacher, Dr. Robert Carter, received a standing ovation from the audience when he played the Tchaikovsky Concerto with the Norfolk Symphony, Edgar Schenkman conducting.

For seven years the Wilmington, N. C. chapter of the Guild has held bimonthly recitals of Guild pupils. Teachers' meetings are held regularly to study the possibilities of the Syllabus and to plan for auditions. Mrs. Carl Seymour was the first chairman; the office is now held by Miss Louise White.

Emerson Head, son of Mrs. Lila W. Head, was cornet soloist with the University of Michigan Symphony Band in its Carnegie Hall concert in New York. For five years he was in Guild auditions in Wilmington North Carolina.

Norma Holmes, Christopher Lynch, and Joan Walker, gave 33 concerts in 18 states between Easter and June 1.

An unusual musicale was given by the Holton Arms School in Washington, D. C., by instrumental students, accompanied by Guild pupils who are winners of the Katherine Frost First Piano Award.

This year audition programs contain a larger percentage of recent and contemporary compositions by both Americans and Europeans. Serious interest is shown in the modern idiom, not only in the large cities but in rural communities.

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SACRED MUSIC

By LEON CARSON

Photo: Bruno of Hollywood

The soprano section of St. Thomas Church Choir in street dress.

"Sing Unto Him—
Sing Praises Unto Him"

■ These words of the Psalmist characterize perfectly the daily lives of 40 young boys, from all over the country, who make up the soprano section of the St. Thomas Church Choir in New York City. Their adopted home, the Choir School was founded in 1919, made possible through gifts to St. Thomas Church by financier Charles E. Steele, as the direct outcome of an appeal by Dr. T. Tertius Noble, then organist and choirmaster, for the inauguration of a boarding school to train choristers. The school now occupies two spacious, directly connected buildings fronting on West 55th and 56th Streets, two blocks from the church. The newer of the two buildings, facing 55th Street, built in 1954, includes among other facilities, dormitories for the boys, faculty quarters, dining room, infirmary, library, lounge, television, and playroom; while the older building on 56th Street houses the school, rehearsal room, large study hall, classrooms, and a fully equipped gymnasium.

Realizing that it is the obligation of private schools to justify their independence through thoughtful leadership in establishing standards of excellence in all aspects of school life, our interest was drawn to this particular school because of its fine religious and excellent musical training, its high academic levels, the close association between student and faculty, and its carefully planned and supervised sports program—all offering a unique educational experience to the boys, ranging in age from nine to fourteen years, who are selected for admission. We were also impressed with the fact that the Choir School, a fully accredited one, holds membership in the Secondary Education Board, the National Council of Independent Schools, and other governing associations of this type.

One marvels at the strenuous daily schedule of the boys. The day is divided between music and academic studies. The rising signal is at seven in the morning, and the retiring hour at nine in the evening. Musically, there is much to do. On Sundays, October through May, there are two services for the choir—eleven in the morning, and evensong in the late afternoon. Then, during the same period, five days a week, there is noonday service, with an additional afternoon service during the Lenten season. There are two choir rehearsals, approximating one hour each, every day. There is, however, no school on Mondays, the day being devoted to field trips and other events of educational value. And there is a three-month vacation. During the past year the Choir School boys have made public appearances on two occasions with major orchestras in Carnegie Hall with the Schola Cantorum, and have presented concerts in Hartford, Conn., St. Thomas Chapel, St. Bartholomew's Church, and televised concerts at Christmas and Easter.

While, of course, music holds the major position, the Choir School curriculum provides for a full academic education of 36 weeks annually through four grades, which are in themselves equivalent to the usual fifth through eighth grades. The courses of study include sacred studies, English, French (two years), spelling, reading, mathematics, history, geography, science, art, and physical instruction. Musically, the boys study sight reading, voice training, tone production, and the rudiments of music, these being supplemented by a firm grasp of the important works by Byrd, Tallis, Palestrina, Morales, Purcell, Vaughan-Williams, Britten, Noble, Bach, and Handel, in addition to plainsong in Latin. An impressive program, to say the least!

An air of well-being pervades the Choir School atmosphere, reflecting itself in the young choristers, whether in the choir stall, processional, study group, or on the playground. Discipline at the school is personal and constructive. An ideal of honor and gentlemanly conduct is the essence of the School's life. The boys are manly and well disciplined, full of zest for life, and with minds filled at an early age with those substantial things that make life worthwhile. Both music and future citizenship profit by the exercise of these fundamentals in training. One would, indeed, like to see more of it everywhere.

William Self, formerly organist and choirmaster at All Saints Episcopal Church in Worcester Massachusetts and a former pupil of the famous Joseph Bonnet, is at present Organist and Choirmaster at St. Thomas Church, and Edward A. Wallace, L.T.C.L., is the associate choirmaster. Both of these scholarly and earnest men share graciously the responsibility for guiding these 40 young songbirds who constitute the soprano section of St. Thomas Church Choir.

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THE DANCE

By **ROSALYN KROKOVER**

■ Nostaglia was rampant at the opening of the 15th anniversary season of Ballet Theatre. The "gala premiere"—why *are* all premieres necessarily gala?—took place at the Metropolitan Opera on April 12 and the season lasted through May 1. What set the season off, in addition to the natural worth of the company, was the presence of many dancers who were returning to the company after an absence of several years. Who would have thought they would ever again see *Pillar of Fire* with its original cast? Or *Judgment of Paris?* Consider this roster: Alonso, Youskevitch, Kaye, Kriza, Bruhn, Koesun, Braun, Serrano, Arova, Barbara Lloyd; and, as guests, Markova, Dolin, de Mille, Laing, Tudor, Lichine, Moylan, Bentley, Essen, Karnilova, Paula Lloyd, Lyon, Bowman, Stroganova, Workman, Caton, Lazowsky and quite a few others. It may not have been "the greatest cast ever assembled for one season," as the publicity had it; but it was surely the largest and as illustrious an over-all assembly as probably could be gathered anywhere in the world these days.

Naturally the quality of day-to-day performance varied, for some of the dancers had not been before the public for quite a time and were a bit rusty. Yet the standards were remarkably high. The presence of Antony Tudor to supervise his works helped. And let us not forget that Ballet Theatre always had the best-rounded casts of dancers, and the best-balanced repertoire of any ballet company currently in action. Certainly the male dancers this season were superior to those of any other company. Youskevitch is one of the great *danseurs noble* before the public today. Young Erik Bruhn is developing into a strong competitor. Bruhn has line, quality, and technique. He did some things that one would have thought impossible: effortless double turns in air with one hand on his hip and the other high over his head, for example. And in John Kariza, Ballet Theatre has a handy-man-of-all-work, a strong performer in the modern repertoire who, if necessary, knows his way around the classic wing.

Of the brilliant work of established ballerinas like Alonso, Markova, and Kaye one need not dwell. And the great adornment of the company, the Tudor ballets, continue to stand up. The Tudor night, late in the season on April 28, attracted a soldout and enthusiastic house for *Romeo and Juliet, Pillar of Fire, Judgment of Paris,* and *Gala Performance.* Kaye, Laing, Chase, Lyon, Tudor, and Osato were reunited in *Pillar,* which many of us think is the greatest ballet since *Petrouchka.* They danced beautifully and the audience went wild. Rightly so. In *Gala Performance,* the leading dancers were Kaye (Russian), Barbara Lloyd (French), and Arova (Italian). The ballet, fortunately, was purged of the excrescences one had noted the last few times around. It was funnier than ever. And the bitter little *Judgment of Paris,* danced by de Mille, Chase, and Essen, exerted its wry fascination. There were some extra-balletic features of this performance that added a truer-than-life note. *Romeo and Juliet,* another great Tudor creation, enjoyed the presence of Markova and Laing in the title roles, and they brought the lyricism and tenderness one remembered in the past.

Space prevents a detailed examination of the repertoire and dancers. What especially stood out were the scope of Lupe Serrano's work, from the classic *Nutcracker* to Elena in *Capitol of the World;* Barbara Lloyd's quickness and security in whatever she did; Nora Kaye's strength (she danced better this season than ever before); the dependable work of Scott Douglas, Job Sander, Fernand Nault, and Enrique Martinez in so many secondary roles.

There were memorable performances of the classic, too. One would have to travel far and wide to see an Odette and Prince Siegfried, or a Giselle and Albrecht, to equal the combination of Alonso and Youskevitch. They not only make a handsome couple, but technically and dramatically their interpretations were superb. Lazowsky's Petrouchka was the finest we have seen since Massine. Kriza and Alonso were as charming a Lisette and Colin in *La Fille Mal Gardée* as one is likely to see anywhere. Kriza also distinguished himself as Billy in *Billy the Kid.* This ballet still stands up as the strongest of American works and may well be considered a classic of its kind. Of the novelties and revivals, such as de Mille's *Three Virgins and a Devil,* Lichine's *Sphinx,* and Massine's *M'lle Angot,* not too much can be said.

■ The American Modern Dance, presented by the B. de Rothschild Foundation, followed close on the heels of Ballet Theatre. There was just a one-day respite. On May 3 the dancers dealing with contemporary, experimental, and personal means of expression, got their three-week season under way at the ANTA Theatre. The roster read like a Who's Who in Modern Dance. Martha Graham, Jose Limon, Doris Humphrey, Valerie Bettis, Pearl Lang, and John Butler were represented in large-scale works; Paul Draper, Pauline Koner, Daniel Nagrin, Janet Collins, Ann Halprin, and Iris Mabry appeared in original solo works choreographed and danced by themselves.

Again, there is not space to discuss individual works. One could not but be impressed, however, with the over-all artistic presentation. The lighting, musical accompaniment, and general level of performance was high, indeed. No new trends were discernible. Graham and Humphrey continue to work in very much the same vein. Their older works seem to have an easier flow. There were stunning performances of Graham's *Cave of the Heart, Every Soul Is a Circus,* and *Diversion of Angels;* of Humphrey's *Ritmo Hondo* and *Fantasy and Fugue.* Pauline Koner's *Angelica* was delightfully amusing; Pearl Lang's *And Joy Is My Witness* showed her skill in the handling of a group, as well as her talent as a dancer. John Butler's contributions were on the lighter side. Paul Draper and Daniel Nagrin were excellent, as always, in their solos. Limon dug even deeper than usual and came up with Christ and the Last Supper for a theme in his latest, *The Traitor.* This was danced by Limon, Hoving, and eight men. There were some very effective moments, especially in the groupings, and the musical score by Gunther Schuller had some fascinating ideas in the use of percussion instruments.

This season was much better organized than the first, and from its apparent success one looks forward to its becoming an annual affair.

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WORDS

A. 95 9 106 178 35 139 104 22

B. 129 114 88 15 192 59 159 42

C. 76 46 152 188 5

D. 166 199 99 108 116 18 154

E. 56 28 111 194 162 31 73 189

F. 68 164 19 2

G. 182 92 193 27 200 54 36 58 169

H. 117 63 185 16 13

I. 143 47 93 100 74 138 202 98 149
179 153 119 112

J. 186 50 14 86

K. 198 40 77 158 45 137 107

L. 90 195 80 155 43 3 75 60 39 34

M. 124 147 49 151 66 85

N. 44 133 25 167 196 172 175 109 187

P. 140 113 197 1 176 7 184 157

Q. 79 87 12 61 135

R. 69 17 120 130 183 115 142 10 145 32 102

S. 165 52 21 160 122 173

T. 57 24 201 191 128 144 4 118 91 65 70

U. 136 81 83 33 125 170 29

V. 181 38 53 8 127 101 67 121

W. 64 26 204 78 6 48 123 150 180
148 94 55 11 23

X. 103 171 110 72 168 156 134 37 62
20 146 89

Y. 105 131 177 163 71 30 126 141 97
190 174 51 161 203

Z. 205 132 96 82 84 41

DEFINITIONS

Last name & 1st init., librettist for Campra, Destouches, Marais
Any relationship, usually close, as between keys
Early Greek traditional melody

The space between the vocal cords
Author of "The Italian Madrigal"
His sixth symphony is called the "Lenore" (1822-1882)
Character in "The Mikado"

First name, composer of "Stardust"
State of being not separated in time or space; nearness

Pianist, husband of violinist Carroll Glenn
Any vocal or instrumental eight-part composition (It.)
The "hooked" tetrachord in the Lesser Perfect System
Word for which "8va" is the abbreviation
One type of key action in modern organs
Larger flower, floral emblem of Hawaii
Publisher of "Musica Transalpina" (1588)
The pitches above the E above the treble staff (It., 2 words)
Recesses in a wall

Stresses

Represents music by a set of symbols
Dutch composer (1903—)

First and last names, composer of "Undertow" (1910—)

Opera by Moussorgsky

Modes used as basis of Gregorian chant

Specifying Mahler's "Magic Horn"

1P 2F 3L 4T 5C 6W 7P 8V 9A 10R 11W 12Q 13H

14J 15B 16H 17R 18D 19F 20X 21S 22A 23W 24T 25N 26W 27G 28E 29U

30Y 31E 32R 33U 34L 35A 36G 37X 38V 39L 40K 41Z 42B 43L 44N 45K 46C 47I 48W 49B 50J 51Y

52S 53V 54G 55W 56E 57T 58G 59B 60L 61Q 62X 63H 64W 65T 66M 67V 68F 69R 70T

71Y 72X 73E 74I 75L 76C 77K 78W 79Q 80L 81U 82Z 83U 84Z 85M 86J 87Q 88B 89X

90L 91T 92G 93I 94W 95A 96Z 97Y 98I 99D 100I 101V 102R 103X 104A

105Y 106A 107K 108D 109N 110X 111E 112I 113P 114B 115R 116D 117H 118T 119I

120R 121V 122S 123W 124M 125U 126Y 127V 128T 129B 130R 131Y 132Z 133N 134X 135Q 136U 137K

138I 139A 140P 141Y 142R 143I 144T 145R 146X 147M 148W 149I 150W 151M 152C 153

154D 155L 156X 157P 158K 159B 160S 161Y 162E 163Y 164F 165S 166D 167N 168X 169G 170U

171X 172N 173S 174Y 175N 176P 177Y 178A 179I 180W 181V 182G 183R 184P 185H 186J

187N 188C 189E 190Y 191T 192B 193G 194E 195L 196N 197P 198K 199D 200G 201T 202I 203Y

204W 205Z

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the July issue.

SOLUTION TO MUSICAL ACROSTIC No. 15

WORDS

A. Augmented
B. Lowe
C. Dufay
D. Response
E. Isorhythmic
F. Cacophony
G. Howe
H. Mate
J. Unmet
K. Sweethearts
L. Ivanhoe
M. Chest of viols
N. Ambitus
P. Lady of the Lake
Q. Dormers
R. Intrada
S. Stretto
T. Caffarelli
U. Ozark Set
V. Upright
W. Rothschild
X. Swan's-down
Y. Esther

Aldrich — *Musical Discourse*

Strauss, in the heydey of his programmatic frenzy, went so far as to declare that a day would come when a composer would compose the silver-ware on the table so that the listener could distinguish the knives from the forks.

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